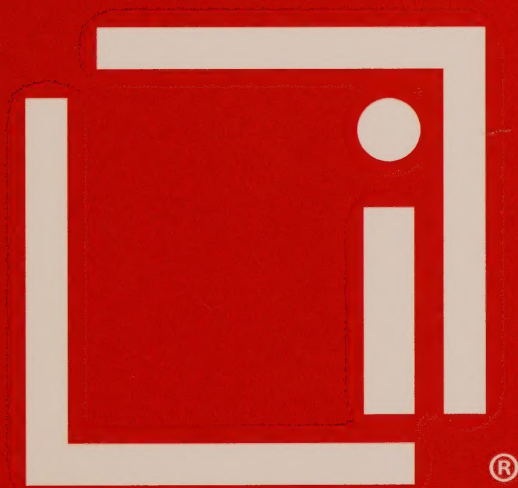


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# ALPHONSE KANN COLLECTION, SOLD BY HIS ORDER

PART 2, PAINTINGS AND DRAWINGS



AMERICAN ART ASSOCIATION  
ALPHONSE KANN



# THE ALPHONSE KANN COLLECTION

SOLD BY HIS ORDER

*PART II • PAINTINGS & DRAWINGS*  
*Examples by Cimabue, Morone*  
*da Verona, Pollaiuolo, Tintoretto*  
*Brueghel the Elder, Karl Fabricius*  
*Rubens, Fragonard, Romney, Turner*  
*and other Masters*



NEW YORK  
AMERICAN ART ASSOCIATION·INC

1927



# Conditions of Sale.



1. **REJECTION OF BIDS.** Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
2. **THE BUYER.** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.
3. **IDENTIFICATION AND DEPOSIT BY BUYER.** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. ¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.
4. **RISK AFTER PURCHASE.** Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
5. **DELIVERY OF PURCHASES.** Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.
6. **RECEIPTED BILLS.** Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.
7. **STORAGE IN DEFAULT OF PROMPT PAYMENT AND CALLING FOR GOODS.** Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser. ¶ In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.
8. **SHIPPING.** Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however,

afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

9. **GUARANTY.** The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of the sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse. ¶ Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.
10. **RECORDS.** The records of the auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.
11. **BUYING ON ORDER.** Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge of commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded, if the lot differs from its catalogue description. ¶ Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

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*These conditions of sale cannot be altered except by the  
auctioneer or by an officer of the Association*

OTTO BERNET · HIRAM H. PARKE · *Auctioneers*

AMERICAN ART ASSOCIATION · INC

*Managers*





## FOREWORD

[Reprinted from Part I]

WE are offering to the American public a collection formed by a true lover of art, who has devoted thirty years of his life to the study of the beautiful, and to the acquisition of works in which he perceived real artistic worth. His collection is not an assemblage of decorative objects amassed for the purpose of ostentation. None but the highest aesthetic quality has satisfied his taste, regardless of all subsidiary attractions. The knowledge which he has accumulated in the course of his travels would seem to be almost unbounded. Opportunities, in the countries in which he dwelt, were numerous, in the days when the greater part of this collection was formed; and the result may be judged by all connoisseurs. The collector is a man who professes that all art is akin, and ruled by the same rhythms and feeling. Beginning with the Assyrian, Egyptian, and archaic Greek epochs, he carries us down to the French XVIIIth century; and we are aware that he goes farther still, not stopping even at the boldest manifestations of latter-day art. These last, however, are not included in the present sale, which we are glad to have persuaded him to make over on this side of the water. We are certain that we have brought to our country many treasures, of which in the ordinary course of events it might have been deprived. Thanks in part to his remarkable discernment, and in part also, no doubt, to sheer good luck, Mr. Alphonse Kann has, as is well known, discovered certain masterpieces admittedly unique in the world; we are proud to offer them to the competition of our countrymen.

We should take up too much space were we to attempt to describe, or even to mention, each of the most important objects comprised in this collection of over six hundred numbers; yet some among these works of art are of such primary importance that we feel compelled to accord them at least a passing notice. Looking through the catalogue, we are attracted first by a series of drawings, principally of the XVIth and XVIIth centuries, some of them of unexcelled quality. It is in the French school of the Renaissance that this part of the collection is richest; there are, notably, two works by that realistic and masterly portraitist, Lagneau, [Nos. 7 and 8], so characterful that even today we seem to find ourselves face to face with people we have actually known; the portrait of the elderly lady, especially, is a masterpiece. There are not so many examples of the Flemish school, but there is a composition by Rubens for the splendid ceiling of Whitehall,

which exhibits all the genius and powerful swing of that great painter. The Dutch school is well represented by van der Cappelle, a harbour with ships [No. 2], of the most delicate feeling; and also by a van der Heyden [No. 6], a master whose drawings are singularly scarce, this being moreover a signed piece.

The paintings are—apart from their quality—of the greatest variety, including examples of almost every school. The Italian primitives form an impressive contingent, among which we cannot leave without notice the two important wings of a triptych by Bicci di Lorenzo [Nos. 41 and 42], the best pupil of Lorenzo Monaco; these panels have come down to us in their original state, their gold backgrounds well preserved, and their colours unaltered by even the slightest coat of varnish. In composition too they are most graceful, and the colour scheme is tenderly harmonious. Following the order of the catalogue, but not of chronology, we come next [No. 45] to an unfortunately incomplete composition by that great and rare master, Cimabue; and here too the state of preservation of the painting is extraordinary. The face seems to have lost none of its first virginal bloom; again thanks, no doubt, to its never having known any taint of varnish. Of Domenico Morone da Verona, we have one of those strong compositions which so often remind good judges of Carpaccio or Pisanello. And before abandoning, for want of space, the section of Italian primitives, we are bound to mention a most attractive portrait of a noble young Florentine, by Antonio Pollaiuolo. The drawing of the mouth is treated with a fine accuracy worthy of Antonello da Messina, while the expression of the eyes and the pose of the head are full of distinction.

The XVIth century Venetian school is represented by a striking painting by Tintoretto, an artist who stands now higher than any of his contemporaries in the eyes of art-lovers. This important work, "Christ in the Garden of Olives," can, we believe, be rivalled by few among the well-known works of Robusti hanging in museums. The composition is typical of the master, proceeding diagonally from the left-hand bottom corner to the upper right-hand part of the canvas; the figures in the light are thrown upon a dark background, those in the shade appear against the light. The head of the sleeping apostle is treated in the style of the finest portraits of the late period; the figure of the kneeling Christ is truly divine in its grace; and the ethereal form of the angel is well worthy of the most remarkable pieces of colouring produced by a school renowned above all for its colour.

Proceeding to the early Flemish school, particular stress must be laid upon the important composition by Brueghel the Elder, as well as upon the whole series of primitives, here of exceptional quality. One of the earliest productions of the northern school, the Rhenish Crucifixion [No. 58] which bears the date 1212, will certainly attract considerable attention. Though slightly damaged in parts, it is happily free from retouching, and so is able to move us by the deep religious sentiment emanating from this very early conception of the scene. We are stirred too, though in a totally different way, by the graceful composition representing the Birth of the Virgin Mary, belonging to the School of Avignon [No. 57].

Among the Dutch paintings, there is a portrait [No. 63] by that most promising of all the pupils of Rembrandt, Karl Fabricius; we consider it one of the finest examples of the work of this artist, unfortunately so short-lived; and should it be finally ascertained that it is, as it is assumed to be, his own portrait, then greater interest still would be added to a marvellous piece of painting.

We must content ourselves with a reference to only one more painting—a small canvas by Turner [No. 60], painted in a harmony of pinks and blues, set off by strokes of sepia of the boldest drawing.

Among the objects of art, which form no doubt the most important part of the sale, we can call attention here only to a few quite exceptional masterpieces, though almost every item is well worthy of separate notice. In the department of Egyptian sculpture, a series of admirable bas-reliefs, chosen with the utmost discrimination, leads up to a culminating point in that stupendous stone head of the XVIIIth dynasty [No. 42], of indescribable expression, which has been considered by many connoisseurs to be the gem of the collection. The Egyptian bronzes, though not numerous, will be found to be of unusual quality. Then comes an Assyrian slab [No. 56] of astonishing force and beauty. The Greek contingent follows, which is of primary importance. There is an archaic marble head of wonderful style [No. 63], the traces of the earth in which it was embedded forming now part of its beautiful substance. The colossal white marble head of Artemis [No. 65] is an equally fine work of its period; while as for the torso of an ephebus [No. 64], there are few pieces anywhere which can challenge comparison with this. The Greek bronzes, again, are of rare importance: the series of archaic bronzes is unrivalled outside the chief museums, and there are first-rate specimens of the classic period, such as the Diogenes [No. 87], and the seated Gryphon [No. 88], which latter fetched a sensational price in a Paris sale.

Coming down to the Gothic period, we are pleased to notice that nearly all the pieces are unrestored; a condition which adds greatly to their charm, particularly when one is aware how much remodelling and repairs have done to deteriorate works of this epoch. We find in this section not only large pieces of sculpture, but also some precious smaller carvings of extraordinary perfection, such as the two boxwood Virgins [Nos. 136 and 137], the rivals of which we cannot recollect having seen.

The Renaissance epoch is represented by, if anything, still more important examples of the work of the most reputed masters. Let us mention only a wooden polychrome bust of Christ, by Matteo Civitale; a splendid marble Virgin and Child, by Amadeo, with all the old polychrome which most marbles have lost; a head of St. John the Baptist, probably by Verrocchio—a work of intense expression; the angels' heads and wings, part of an altar by Rossellino, which, though no more than a fragment, is so subtle in its modelling, so charming in composition, that it seems a perfect object of art. Another piece of the altar [No. 156] is in the Metropolitan Museum. The little boxwood seated Christ, by Vecchietta, finally, [No. 152], will appeal to the severest critic.

Closely connected with these works is the series of Italian bronzes, mostly of the Quattrocento, selected for their perfection of casting and primitive character. Needless to say, these have become now extremely rare. The Atlas by Bellano published in Dr. Bode's work [No. 360] is a justly celebrated piece, and there are numerous others, not to speak of fine examples of rare medals and plaquettes.

Perhaps one of the most astounding categories of this encyclopaedia of art is the Oriental pottery department. It consists of pieces collected at a time when this earthenware was practically unknown, and when art lovers could say nothing of the specimens which, coming from the East at intervals, appeared on the market, except that they knew no other pottery to compare with them. The collection is equally rich in early 'Geubri,' Rakka, Rhages, Sultanabad, and Syrian pieces, and contains a great many unique specimens. Another series rarely met with in any collection is that of inlaid Oriental bronzes, and in particular those early examples from the Hamadan excavations. We doubt whether even museums have as yet been able to secure any of this ware, which unquestionably supersedes the Mossoul bronzes in perfection.

The series of Italian majolicas consists principally of jars and plates of the earliest type; but we must note an extremely rare and

beautiful plaque [No. 392], the equal of which, we can safely say, is to be seen nowhere. Among the Hispano-Moresque pottery will be found a XVth century plate [No. 425] of unusual beauty.

An interesting section is that of the *champlevé* enamels, which include some remarkable reliquaries; the Virgin seated on the throne is perhaps the best we know of that family. The early ivories, too, should attract attention; in their number may be included a fine Assyrian bone bas-relief, representing a king. Then there is a superb Rhenish IXth century plaque [No. 447], the like of which must be sought for in the Cabinet des Médailles of the Bibliothèque Nationale. Among the gems, we must mention the Sassanian silver vase [No. 483], an incomparable treasure.

A single tapestry is included, a Gothic example, and of particular charm of colour and composition. There are Ispahan rugs and fragments too varied in colour and style to be described. Suffice it to say that among their number is a prayer rug, one of a celebrated pair, the other having been catalogued in the imperial set at Schönbrunn; and also a garden carpet eloquent of Persian poetry.

The collection is completed by several magnificent pieces of Gothic and Renaissance furniture, paramount in interest, though few in number.

The attributions and catalogue descriptions have been written under the personal supervision of Mr. Ercole Canessa, expert, 680 Fifth Avenue, New York.

AMERICAN ART ASSOCIATION, INC.



# EVENING SESSION

Friday, January 7th, 1927.

at 8:15 p. m.

(Catalogue numbers 1 to 95 inclusive)





# DRAWINGS

— 1 —

Federigo BAROCCI

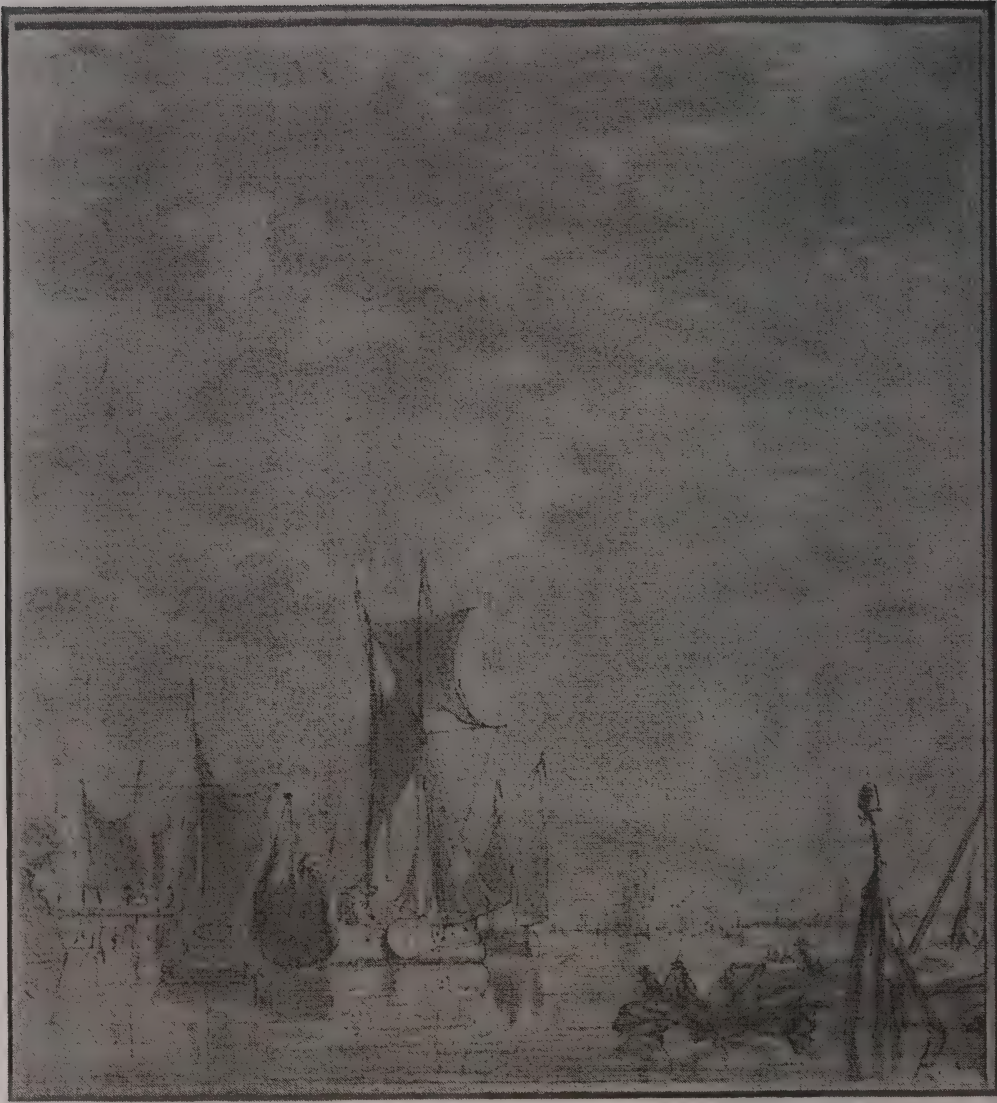
*Urbino* : 1528-1612

Black lead and sanguine. Peasant pouring wine from a pitcher ;  
a youth reclining by his side.

*Ht.*, 16 inches. *W.*, 10 inches.

*(Illustrated.)*





— 2 —

Jean Van Der CAPPELLE

(Dutch, XVIIth. century)

A harbour, with sailing-ships at anchor. Drawing in Chinese ink.

Ht. 11 1/2 inches. W., 10 1/4 inches.

(Illustrated.)

— 3 —

Michel-Angelo CARAVAGGIO

Rome : 1569-1609

Allegorical scene. A procession of men, women, children and beasts, bearing fruit, wine, etc. On the left, recumbent, a female figure with the horn of plenty.

Sepia.

Ht., 9 1/4 inches. W., 15 3/4 inches.

— 4 —

Jean-Baptiste-Siméon CHARDIN

*Paris* : 1699-1779

Black pencil and chalk drawing, of a man, standing with a broomstick in his left hand, wearing a cloth round his head, and an apron.

*Ht.*, 10 5/8 inches. *W.*, 7 7/8 inches.

(*Illustrated.*)

— 5 —

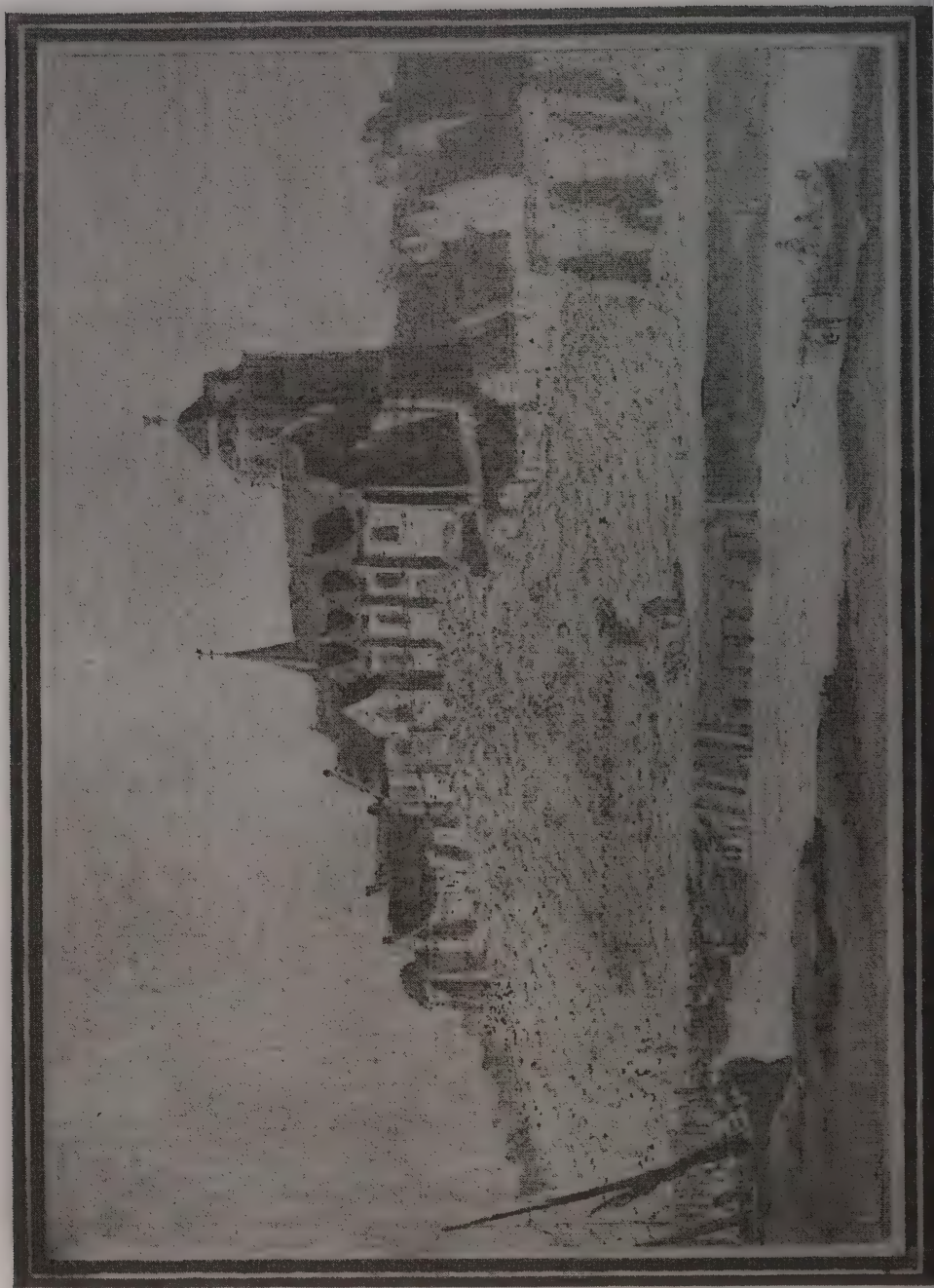
CORREGGIO (Antonio ALLEGRI)

*Modena* : 1494-1534

Two cherubs playing together. Sanguine and black lead.

*Ht.*, 3 1/2 inches. *W.*, 4 inches.





— 6 —

Jan van der HEYDEN

*(Flemish, 17th. century.)*

A Church on a wooded hill, above a river with boats.

Sepia drawing.

Signed (bottom, left) "vander Eiden".

*Ht., 6 inches. W., 9 inches.*

*(Illustrated.)*

— 7 —

LAGNEAU

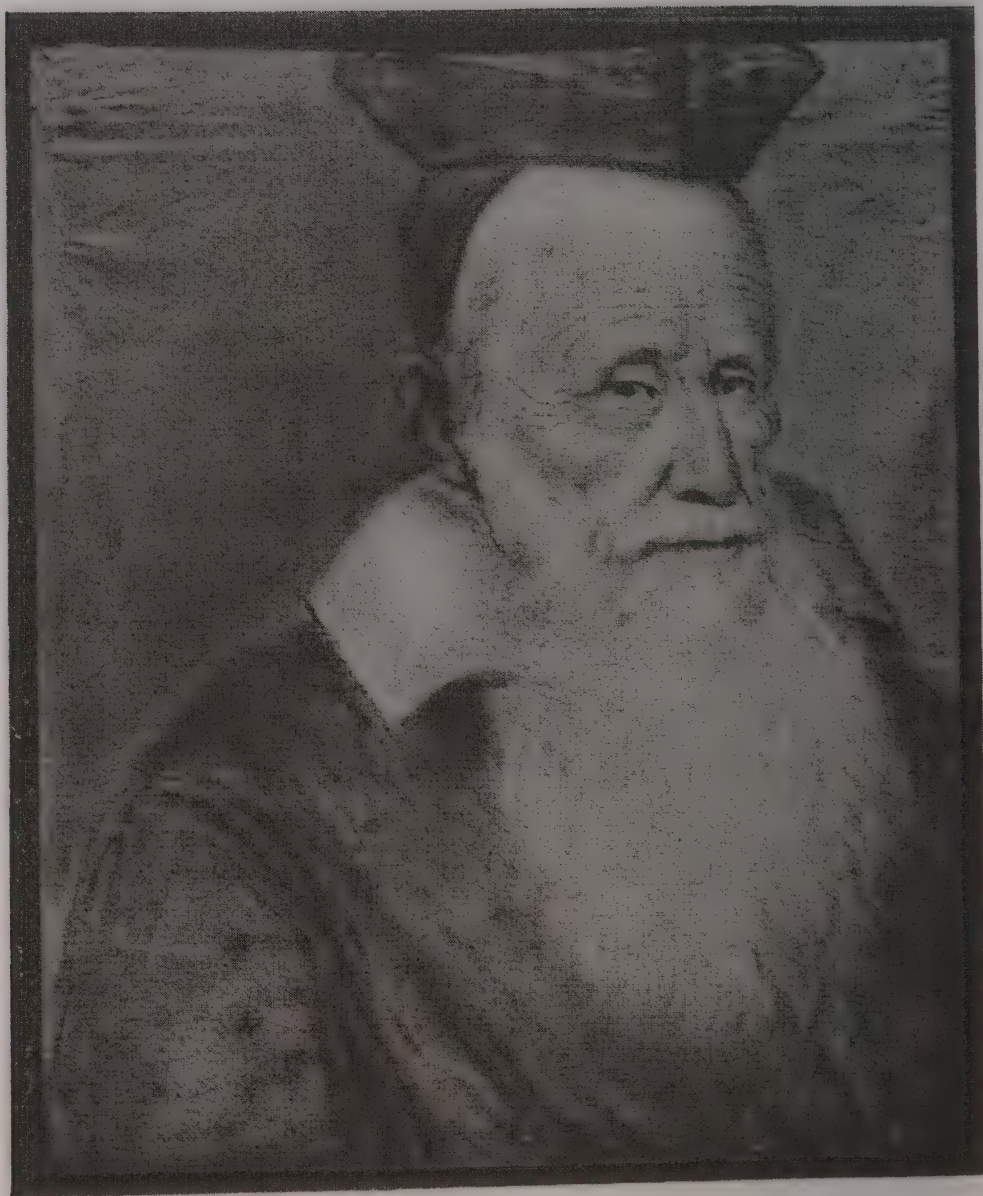
(*French. XVIth. century.*)

Portrait of an elderly lady, in a peaked bonnet. Three pencil drawing.

Ht., 11 1/4 inches. W., 8 1/4 inches.

*Illustrated.*)





— 8 —

LAGNEAU

Portrait of an old man, with a long flowing white beard ; wearing a square black mortar. Three pencil drawing.

*Ht., 8 inches. W., 6 1/2 inches.*

*(Illustrated.)*

— 9 —

M. QUENTIN de LATOUR

*Paris : 1704-1788*

Preparation in pastel : head of a child.

*Ht., 11 1/4 inches. W., 8 inches.*

In a very fine Louis XVI frame (carved-wood, gilt.)

*(Illustrated.)*

— 10 —

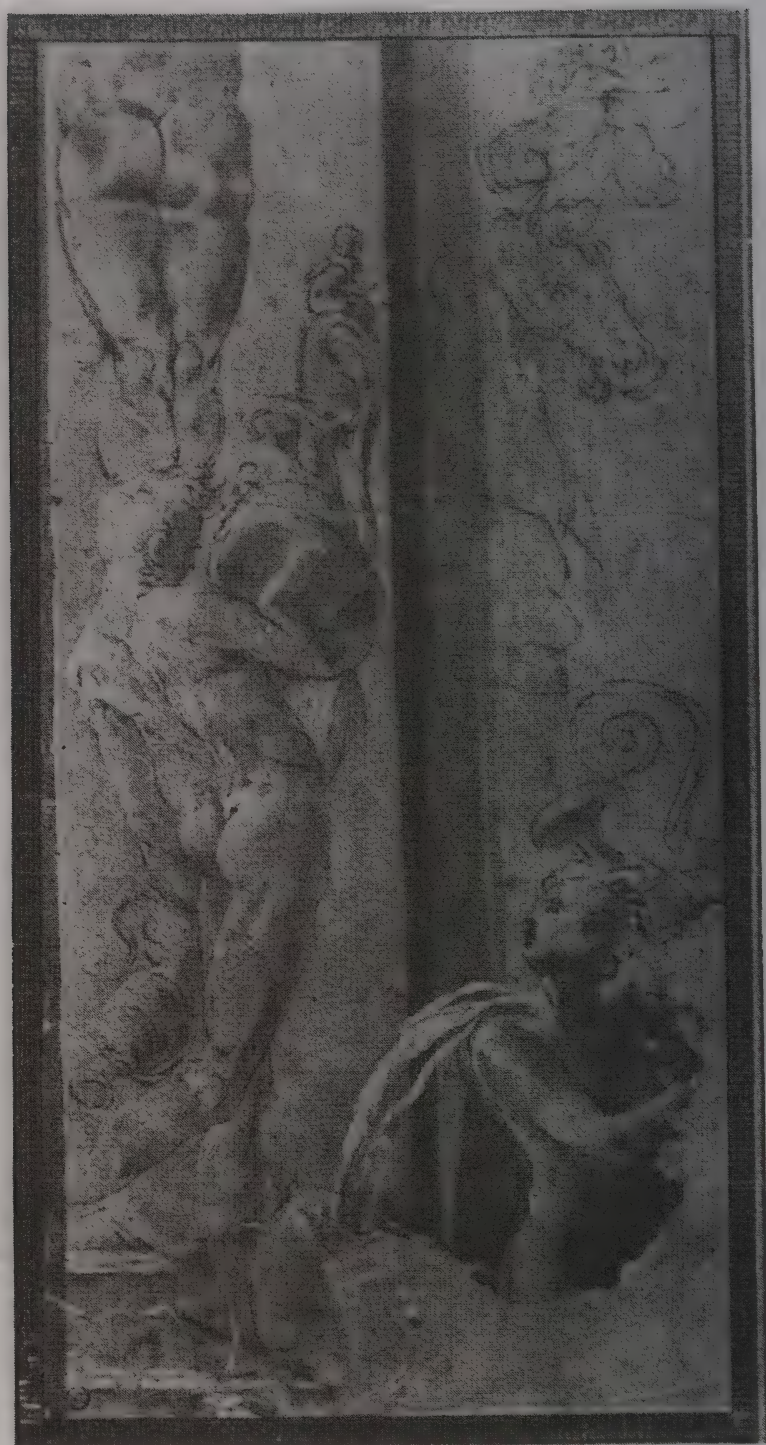
Ottavio LEONI

*Padua and Rome : 1578-1630*

Portrait of a young man with a white ruffle. Inscribed " Duca Santo Donato ", and dated 1617. Charcoal and white chalk.

*Ht., 9 1/4 inches. W., 6 1/2 inches*





— 11 —

PARMEGIANO

1503-1540

Nude figure of a youth holding a vase ; various anatomical studies, a horse, etc.

Sepia and gouache.

*Ht.*, 8 1/2 inches. *W.*, 4 inches.

*From the His de la Salle collection (stamped.)*

*From the Heseltine Collection.*

*(Illustrated.)*

— 12 —

PARMEGIANO

Moses, holding above his head the tablets of the law. Chinese-ink drawing

*Ht.*, 9 inches. *W.*, 2 3/4 inches.

*Inscribed " Francesco Parmegiano ", and bearing the mark of the collection of Sir Joshua Reynolds.*

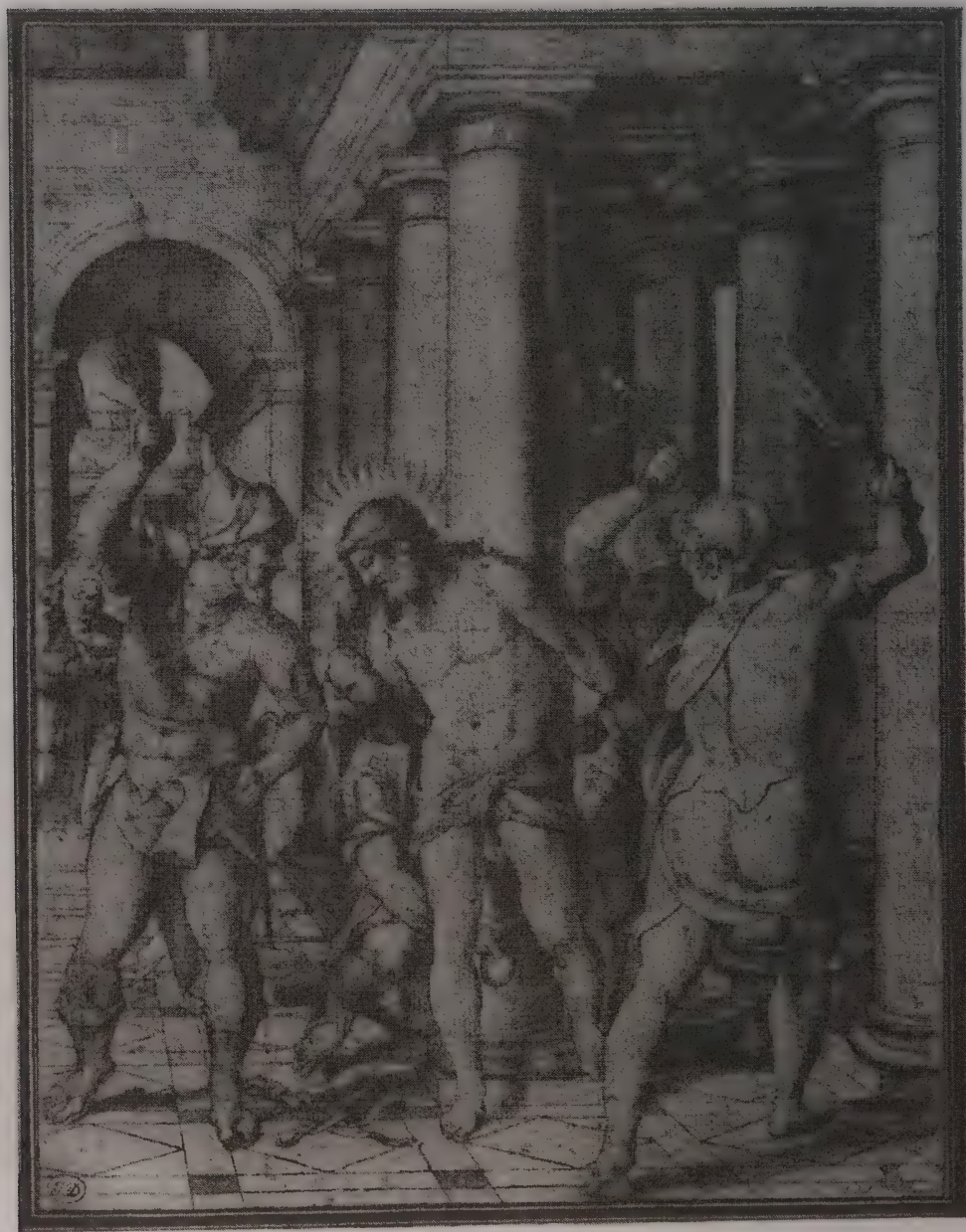
PARMEGIANO

The Virgin, playing with the Child. A very graceful and masterly study, in sanguine.

*Ht., 7 inches. W., 6 inches.*

*(Illustrated.)*





— 14 —

Sebastiano del PIOMBO

*Rome : 1485-1547*

The Flagellation. Sepia study, for the painting in S. Pietro in Montorio, Rome.

*Ht., 16 1/2 inches. W., 12 1/2 inches.*

*From the Jules Dupan collection, Geneva. (Sale in Paris, 1840. — Stamped.)*

*From the collection of Count Gelozzi, Turin. (Stamped.)*

*From the Bonaffé collection.*

*(Illustrated.)*

— 15 —

Giambattista PIRANESI

*Venice, Rome : 1720-1778*

A garden, with figures, vases, and sculpture ; a palace in the background.

Sepia.

*Ht., 10 1/2 inches. W., 14 5/8 inches.*

*(Illustrated.)*





— 16 —

Nicolas POUSSIN

Sepia drawing of the three figures on the left of the picture of " Moses striking the rock ", in the Ellesmere Collection:

*Ht.*, 11 inches. *W.*, 10 1/4 inches.

*(Illustrated.)*

— 17-18 —

PRIMATICCIO

*School of Fontainebleau : died 1570*

Amphitrite, and a Triton. Each figure holds a trident, and the Triton, surrounded by sea-monsters, is blowing in a conch. Ink and sepia drawings, for decorative panels; part of an architectural scheme.

*Ht.*, 10 inches. *W.*, 6 1/4 inches.

— 19 —

PRIMATICCIO

The three Graces, with numerous winged figures in foreground.  
Drawing in bistre and white.

*Ht., 8 inches. W., 7 3/4 inches*

— 20 —

Sir Joshua REYNOLDS

*London : 1723-1792*

Pencil drawings (on washed ground) of Jane, Countess of Harrington  
(with a little girl), and Miss Charlotte Fish ; the names indicated in  
the handwriting of the artist.

*Ht., 7 1/4 inches. W., 9 inches*

— 21 —

Peter ROMNEY

*(English School, XVIIIth. century.)*

Portrait of Miss Sophia Brierley.  
Sepia and blue water-colour.

*Reproduced in the "Connoisseur", No. 210, Feb., 1919.*

*Ht., 10 1/2 inches. W., 8 inches*

*(Illustrated.)*





— 22 —

P.-P. RUBENS

*Flemish* : 1577-1640

Composition for the ceiling of the banqueting hall of Whitehall, London; executed for Charles Ist., 1630.

*Ht.*, 16 inches. *W.*, 20 inches.

Fine gilt carved wood Louis XIII frame.

(*Illustrated.*)

— 23 —

Barthelmi SPRANGER

*Antwerp* : 1546-1627 (?)

Diana and Acteon. Sepia drawing. Inscribed " Barthelmi Spranger. "

*Ht.*, 8 1/8 inches. *W.*, 11 1/4 inches.

— 24 —

Gerard TER BORCH

*Dutch* : 1617-1681

A young man, standing, bareheaded, with clasped hands. Pencil and chalk.

*Ht.*, 11 1/4 inches. *W.*, 5 3/4 inches.

*From the Chevalier Ricci collection.*

— 25 —

Giambattista TIEPOLO

*Venice : 1693-1770.*

Sepia drawing, for a ceiling : cherubs, graces, etc.

*Ht., 13 1/2 inches. W., 19 3/4 inches.*

*From the Giuseppe Vallardi collection, Milan (Stamped.)*

— 26 —

J.-W.-M. TURNER

*London : 1775-1851.*

Study of the head of gurnet (for the picture of " Ulysses deriding Polyphemus " in the National Gallery). Water-colour and gouache.

*Inscribed " Gurnet head ", and signed " J. W. M. Turner ".*

*Ht., 7 3/8 inches. W., 10 3/4 inches.*

*From the Taylor collection.*

— 27 —

J.-W.-M. TURNER

Study of a gurnet. Water-colour and gouache.

*Ht., 7 1/4 inches. W., 10 5/8 inches.*

*From the Ruskin Collection.*

|  |                  |  |
|--|------------------|--|
|  | <b>PAINTINGS</b> |  |
|--|------------------|--|

— 28 —

Simone MARTINI

*(Attributed to)*

*Siena : 1285 (?) — 1344 (?)*

An angel, with golden hair. The design of the aureole, and of the embroidered robe, is engraved.

Part of a fresco.

*Ht., 12 inches. W., 24 inches.*

— 29 —

SIENESE SCHOOL

*XIVth. century*

A youthful Saint. He wears a plain red gown, lined with blue, over a green dress. Gold background.

*Panel. Ht., 17 inches. W., 4 5/8 inches.*

— 30 —

SPINELLO ARETINO

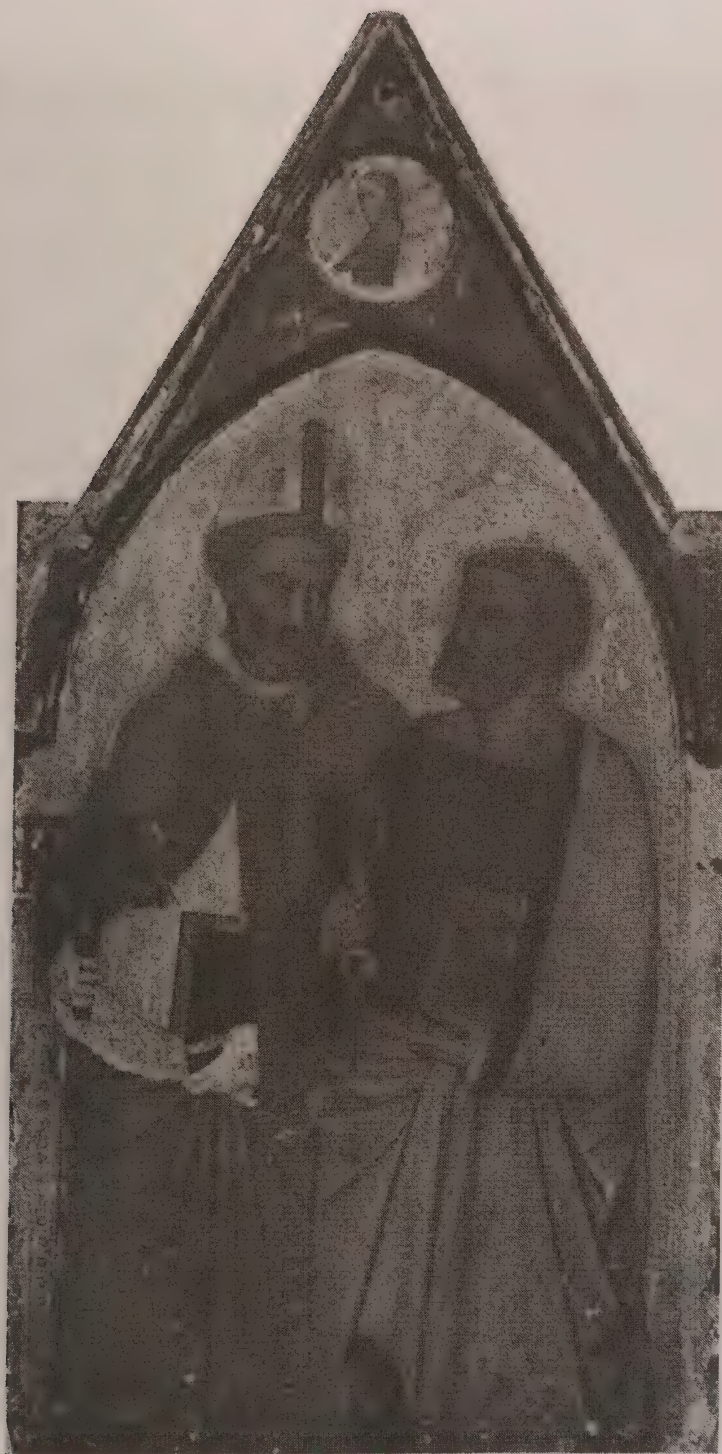
*Florentine School : died 1410*

St. Peter and St. Paul. Above, in a medallion, Christ. St. Paul wears a mitre and a red cloak ; St. Peter, in a green dress and yellow cloak, holds a book and his key. Gold background.

*Ogival panel. Ht., 29 inches. W., 18 inches.*

*Medallion, diameter 4 inches.*

*(Illustrated.)*





— 31 —

DEFENDENTE de FERRARI

*Vercelli : active 1410-1435*

Head of a young Saint, weeping. The abundant fair hair, falling over his shoulders, is very carefully and beautifully treated.

*Panel. Ht., 7 3/4 inches. W., 5 3/4 inches.*

*(Illustrated.)*

— 32 —

SCHOOL of MARGARITONE

*Florentine : 13th. century*

The Virgin and Child, with six angels ; on a gold background. The Madonna wears a rich deep-crimson cloak, gold-lined ; the Child, in a long blue robe, is standing on her knee. A work in an excellent state of preservation.

*Panel. Ht., 17 inches. W., 11 3/4 inches.*

*(Illustrated.)*

— 33 —

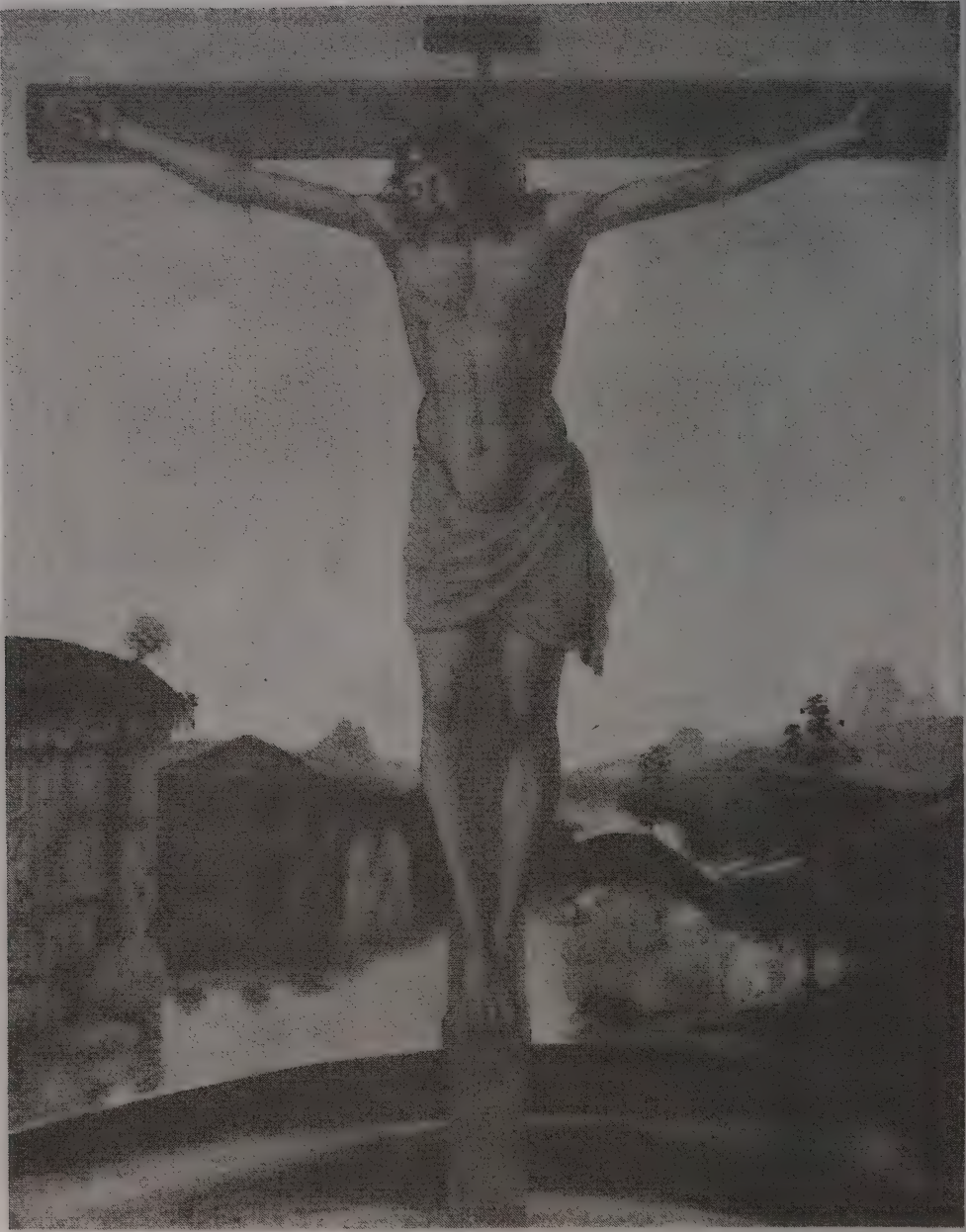
NERI di BICCI

*Florence : 1415 (?) — 1451 (?)*

The Resurrection. Christ rises, naked to the waist, from the tomb, before which is suspended the miraculous Veil. One of the Saviour's hands is embraced by the Virgin, the other by St. John. The figures are surrounded by all the emblems of the passion. In a good state of preservation.

*Panel. Ht., 9 inches. W., 13 inches.*





— 34 —

Andrea del CASTAGNO

*Florence* : 1390-1457

Christ crucified ; in a desolate landscape of water, cliffs, hills, and trees, very beautifully painted. The figure of Christ relieved with immense effect by a background of livid sky.

*Panel. Ht., 20 3/4 inches. W., 15 3/4 inches.*

*(Illustrated.)*

— 35 —

Eusebio di SAN GIORGIO

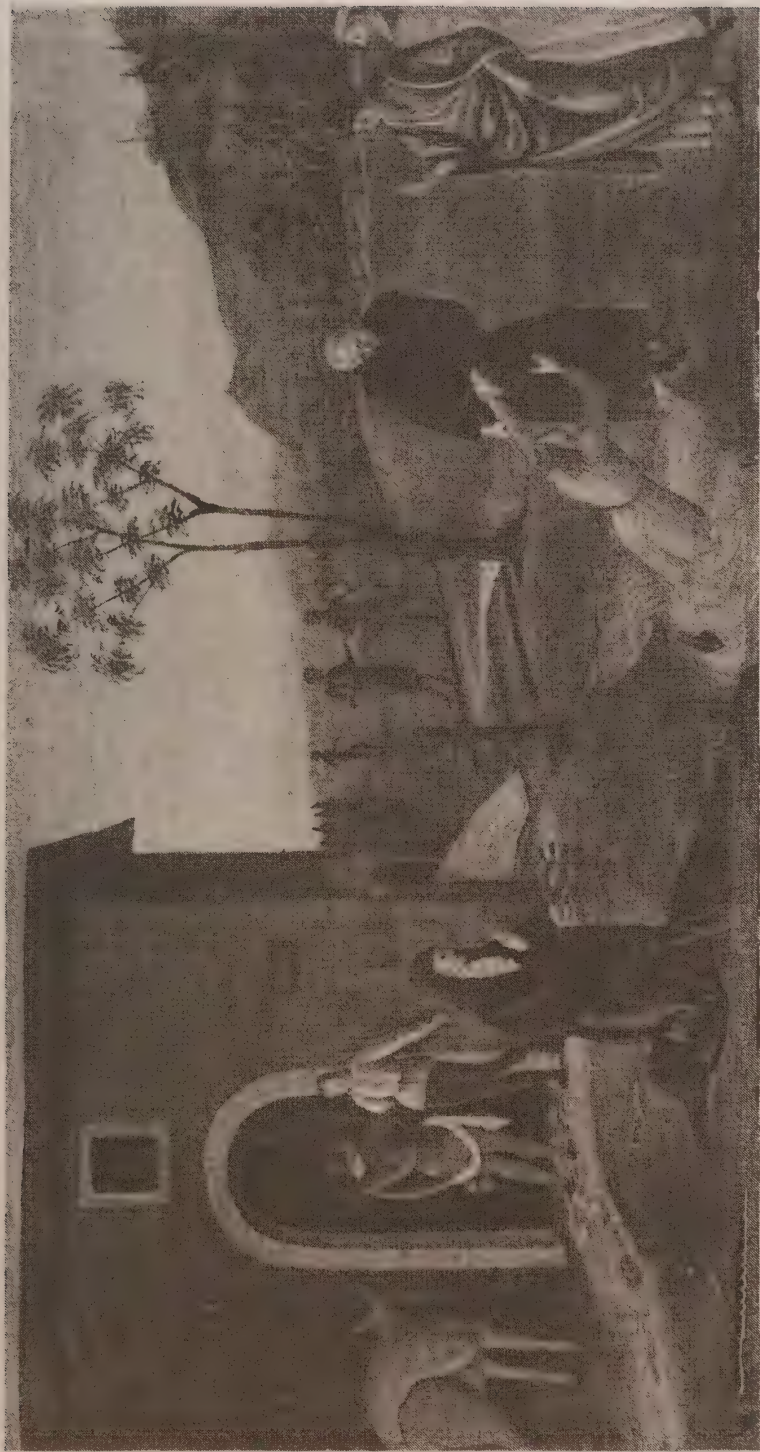
*Perugia : end of 15th. and early 16th. century.*

Legendary scene in a landscape. A Saint, rescuing a drowning man.

*Panel. Ht., 9 3/4 inches. W., 20 inches.*

*(Attribution given by Count Gnoli, Director of the Museum of Perugia, where a painting by the same master is preserved.)*

*(Illustrated.)*





— 36 —

BOTTICINI

*Florence : 15th. century*

Demarcation of the boundaries of Rome.

A composition full of life and motion. Two oxen, an ass, mounted figures, and others, armed, on foot, in many-coloured costumes and armour ; against a background of hills, trees, water, and a city.

*Panel. Ht., 19 1/4 inches. W., 26 inches.*

*(Illustrated.)*

— 37 —

Giovanni dal PONTE

*Florence : 15th. century.*

The Virgin and Child, with two angels.

The Virgin's black mantle falls from her head to the ground, which is strewn with white flowers. The Child, in red, with a white mantle, caresses his Mother's face with his right hand, while with the other he clings to her breast.

Gold background.

*Ogival panel. Ht., 30 1/2 inches. W., 16 1/2 inches.*

*(Illustrated.)*





— 38 —

Giovanni SANTI

*Urbino : about 1435-1494*

The Virgin and Child.

The Child, nude, has fallen asleep on his mother's lap.

*Panel. Ht., 21 1/2 inches. W., 15 inches.*

*Fine Renaissance gilt carved-wood frame.*

— 39 —

Pier Francesco FIORENTINO

*Florence. Painted during last quarter of 15th. century.*

The Virgin and Child, with two angels.

The Infant Christ, golden-haired like his Mother, and all but naked, holds a bird in his left hand, its beak to his lips. The Madonna watches him, with a pensive expression of great sweetness.

Good state of preservation.

*Panel. Ht., 29 inches. W., 18 1/2 inches.*

*(Illustrated.)*

TADDEO GADDI

*Florence : died 1366*

Martyrdom of Saint Paul.

Gold background. Numerous figures, on foot and horseback. In the foreground lies the head of the saint, crowned. The executioner is sheathing his sword. Landscape of hills and flowers, with the Cross and an angel.

*Panel. Ht., 12 inches. W., 14 inches.*

*(Illustrated.)*





— 41 —

BICCI di LORENZO

*Florence : 1373-1452*

Ogival panel. St. John the Baptist, and St. Sebastian. St. John holds a long cross, and is bare-armed and bare-footed. St. Sebastian, carrying a palm-leaf and wearing a crown, is dressed in red and blue embroidered robes. The grass at their feet is full of flowers. Gold background. Fine state of preservation. In the upper part of the panel, the Angel of the Annunciation.

*Ht., 56 inches. W., 21 inches.*

*From the Bardini collection, Florence.*

*(Illustrated.)*

BICCI di LORENZO

Ogival panel, companion to the above.

St. Antony and St. Stephen.

St. Antony, aged and grey-bearded, is clad in dark colours, and carries a tau-cross and a book ; a small black pig is seated at his feet.

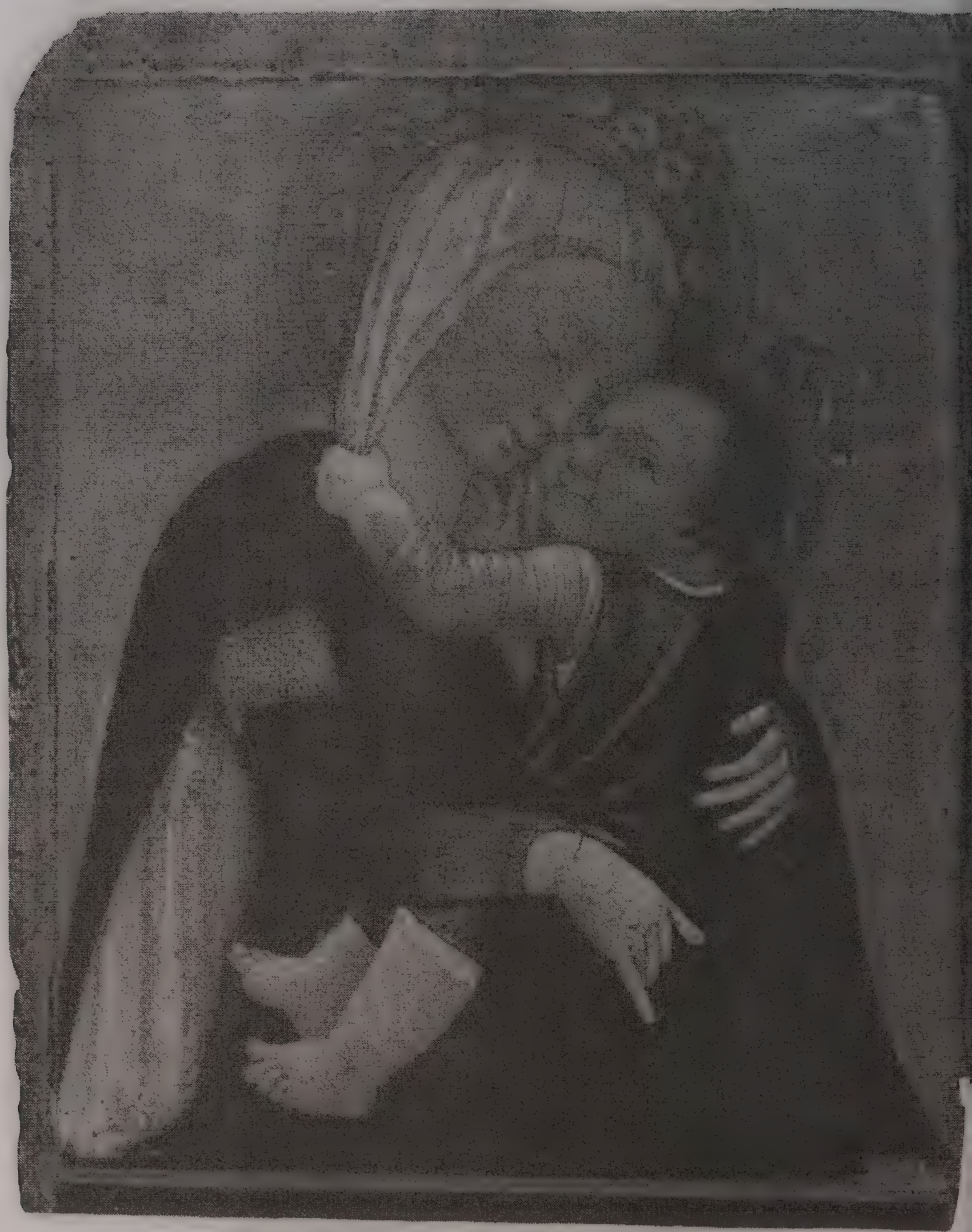
St. Stephen, in a red robe, richly embroidered, carries a stone in his right hand, symbolic of his martyrdom, and two stones are seen on either side of his tonsure. In upper part of panel, the Virgin of the Annunciation. Gold background. Fine state of preservation.

*Ht., 56 inches. W., 21 inches*

*From the Bardini collection, Florence.*

*(Illustrated.)*





— 43 —

NERI di BICCI

*Florence : 1415 (?) — 1451 (?)*

The Virgin and Child.

The Child clings with his left hand to the gold-embroidered white veil of his Mother. She wears a deep-red dress, richly embroidered with gold, and a dark mantle. The expression of both faces is tender and charming.

Gold background.

Good state of preservation.

*Panel. Ht., 17 inches. W., 13 1/2 inches.*

*(Illustrated.)*

SASSETTA (Stefano di Giovanni)

*Sienna* : 1392-1450

The Virgin and Child.

The Madonna wears a black drapery over her head, and over her rose-coloured robe. The Child, dressed in a white robe embroidered with gold stars, and a rose-coloured mantle, raises his left hand in benediction.

Gold background.

*Panel. Ht., 16 3/4 inches. W., 10 1/2 inches*

*(Illustrated.)*





— 45 —

CIMABUE

*Florence : 1240 (?) — after 1302*

The Virgin.

She is clad in a long black drapery, edged with pink and with a pink design, passing over her head ; in her right hand she holds a beautifully stylised rose. The right of the Child is seen, with two fingers raised in benediction.

Gold background.

Part of a larger picture.

*Panel. Ht., 29 inches. W., 18 inches.*

*From the Dollfus collection. (Sale in Paris, 1912.)*

*(Illustrated.)*

— 46 —

Domenico MORONE da VERONA

Verona : 1442 — after 1503

Christ crucified between two thieves.

An extremely fine and moving composition, in a setting of high cliffs crowned with cypresses. In the distance, at the end of the ravine, is a city. By the foot of the Cross stands Mary Magdalene, with clasped hands; and the Madonna faints by her side, supported by two women. Beneath the Cross, and facing it, is a soldier on horseback. In the foreground, strewn with bones, are four dogs.

Panel. Ht., 26 inches. W., 21 inches.

*(Mr. Berenson, who assigned this attribution, ascribes to the same master a picture in the Ashmolean Museum at Oxford, representing a Dominican saint preaching before the church at Verona.)*

*(Illustrated.)*





— 47 —

Antonio POLLAIUOLO

*Florence : 1443-1496*

Portrait of a young Florentine patrician. The face is pale, beneath rich auburn hair ; the dress is deep red. On the blue background, above the head, is painted a string of pearls.

This portrait was probably painted on the occasion of the sitter's betrothal.

*Panel. Ht., 14 inches. W., 11 inches.*

*(Illustrated.)*

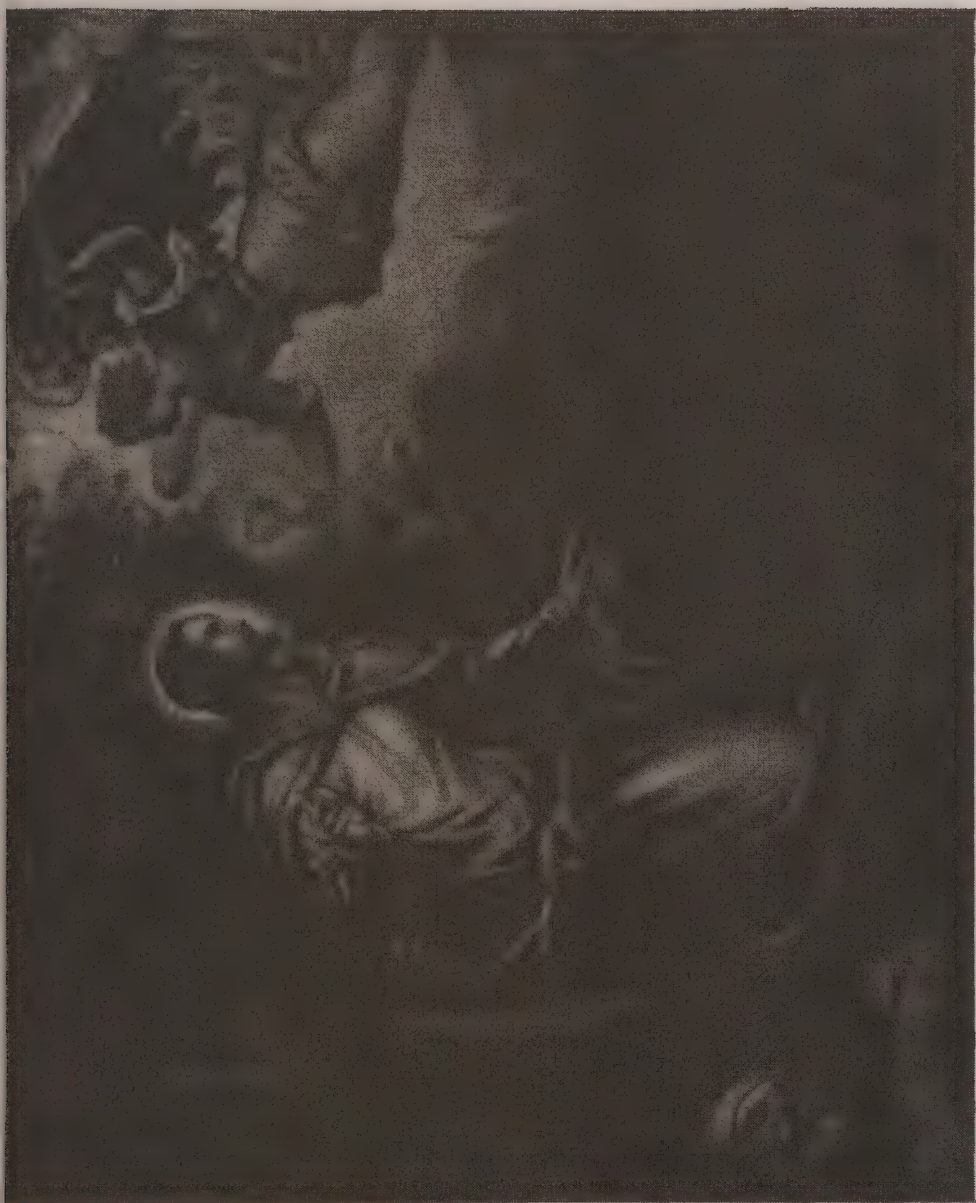
TINTORETTO (Jacopo Robusti)

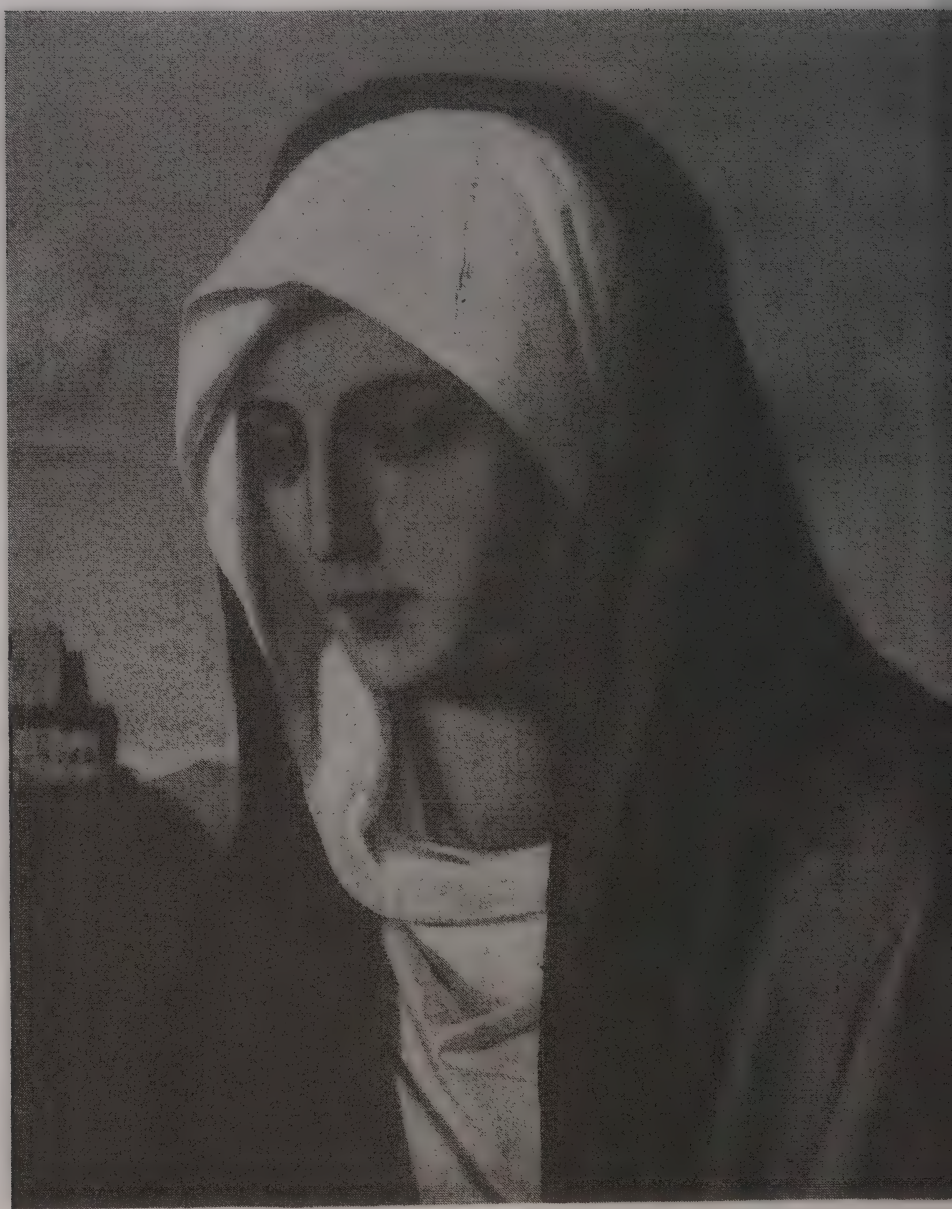
*Venice : 1518-1594*

Christ kneeling in the Garden of Olives. From the midst of a radiant cloud, an angel presents a golden chalice to the Saviour's lips. In the corner below, a bearded apostle lies sleeping. An important and beautiful work in the master's finest style towards the end of his career.

*Canvas. Ht., 49 inches. W., 60 1/2 inches.*

*(Illustrated.)*





— 49 —

Giovanni BELLINI

*Venice* : 1428-1516

Head of the Virgin ; with white hood and bright blue mantle.

*Transferred to canvas. Ht., 16 1/4 inches. W., 13 inches.*

*(Attribution confirmed by Dr. Gronau.)*

*(Illustrated.)*

PIETER BRUEGHEL (the Elder)

*Antwerp : 1525-1569*

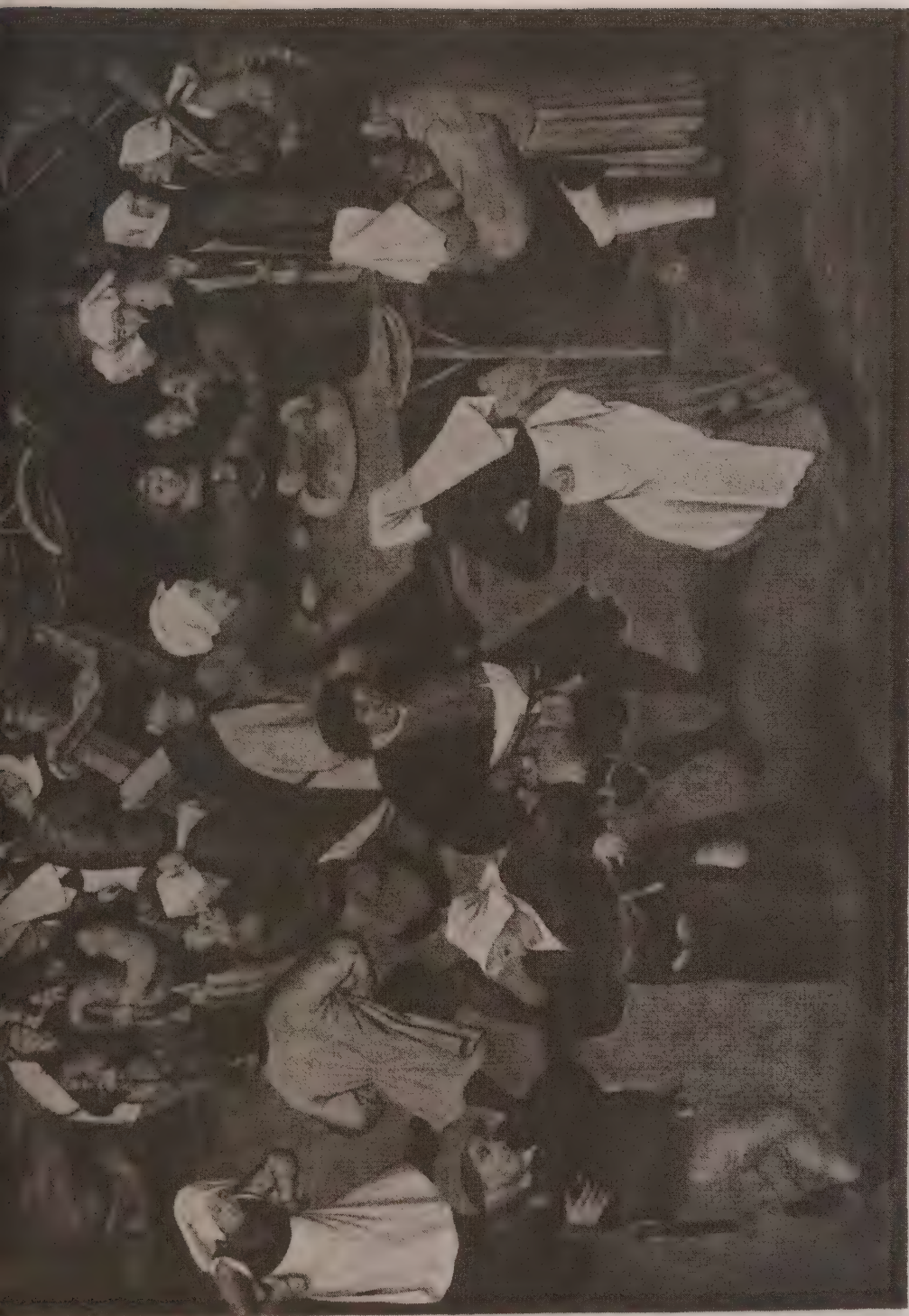
A rustic wedding.

Signed (bottom, left) " Brveghel, 1544. "

*From the Rudolph Kann collection ; in the catalogue of which (edited by Messrs. Duveen Bros. ; Paris, 1907, Tome I, no. 6) evidently owing to an error in reading the date, the picture is ascribed to Brueghel the Younger, " after Brueghel the Elder ". The picture is certainly not painted in the manner of the younger Brueghel, and was always known in the Rudolph Kann collection, as a work of Brueghel the Elder : an attribution entirely corroborated by a close reading of the date. It may be observed that the 1644 reading would in any case preclude even Brueghel the younger, who died in 1638.*

*Panel. Ht., 29 1/2 inches. W., 42 inches*

*(Illustrated.)*





— 51 —

# SCHOOL of BRUGES

15th. century

Adoration of the Infant Christ, who lies naked between the Virgin and St. Joseph, both kneeling, St. Joseph holding a candle. Two figures peer through a window behind them. On the left, the manger, with the ox and the ass. Glimpses of a fresh landscape of woodland, through the window, and to right and left. This fine painting has been attributed, with great likelihood, to Dirk Bouts. In perfect preservation.

*Panel. Ht., 14 1/2 inches. W., 11 1/2 inches.*

*(Illustrated.)*

Adrian ISENBRANDT

*Bruges : 1510-1551*

Rest on the flight into Egypt.

The Virgin is seated, with the Child, beneath a tree, in a landscape. To the left is a convent ; on the right, a stream, with a wooden bridge, and a pretty gabled house. A voluminous red drapery passes over the head of the Madonna, who is suckling the Infant Christ. An open book lies on her knee.

In an excellent state of preservation.

*Panel. Ht., 12 1/2 inches. W., 13 inches.*

*(Illustrated.)*





— 53 —

Adrian ISENBRANDT

The Virgin and Child, with an angel, who proffers to the Infant Christ a branch of a vine, with grapes. The Madonna wears an ample red dress and cloak. A landscape is seen to right and left of her throne.

In an excellent state of preservation.

*Panel. Ht., 7 inches. W., 5 1/2 inches.*

*(Illustrated.)*

— 54 —

Gerard DAVID

*Bruges* : 1450/1460-1523

Triptych.

*Centre*, the crucifixion, in an exquisite landscape.

*Left*, Christ bearing the Cross. The towers of a city on a hill, in the background.

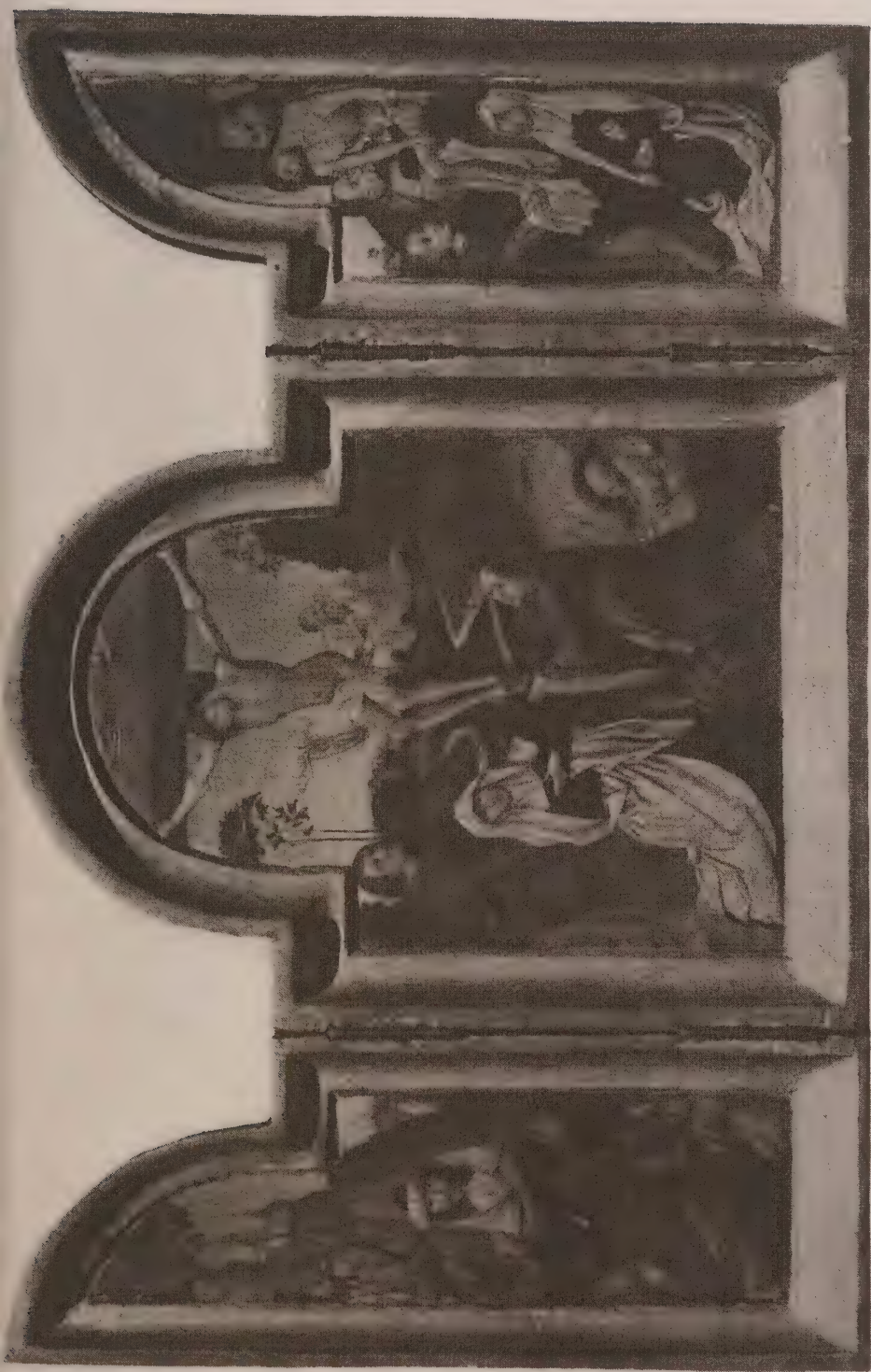
*Right*, the descent from the Cross. The Christ is supported by Mary Magdalene and by St. John. The Virgin kneels beneath.

Excellently preserved. From the Somzee collection, Brussels.

*Centre panel.* Ht., 7 5/8 inches. W., 5 3/4 inches.

*Side panels.* Ht., 7 5/8 inches. W., 2 1/4 inches.

(*Illustrated.*)





— 55 —

Vincenzo CATENA

*Venice : end of 15th. and early 16th. century.*

The Virgin and Child, against a drapery, in a landscape. The Child nude, is seated in the lap of his Mother, who wears a pink robe and a dark mantle.

*Panel. Ht., 32 inches. W., 24 inches.*

*(Illustrated.)*

— 56 —

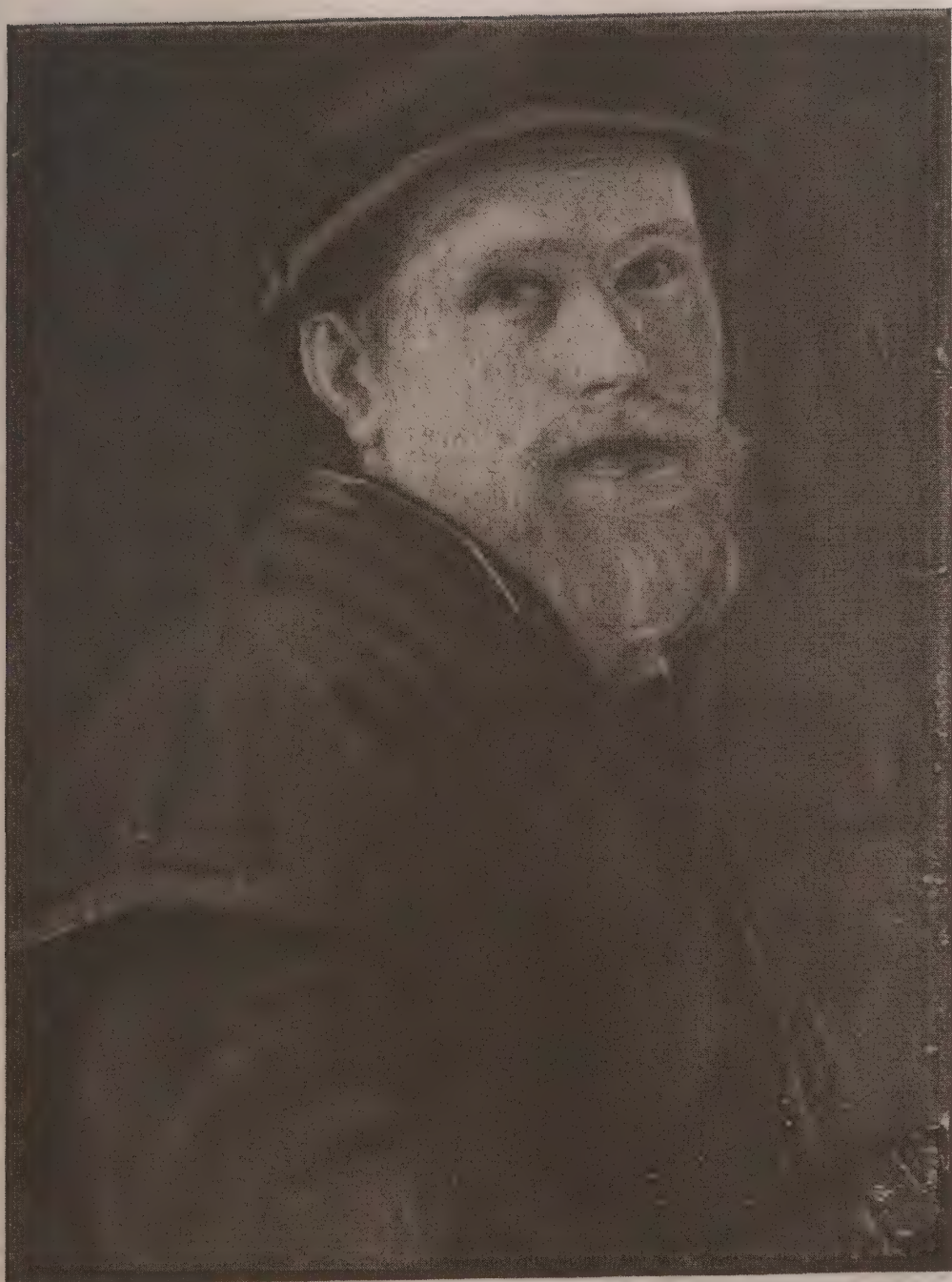
LORENZO LOTTO

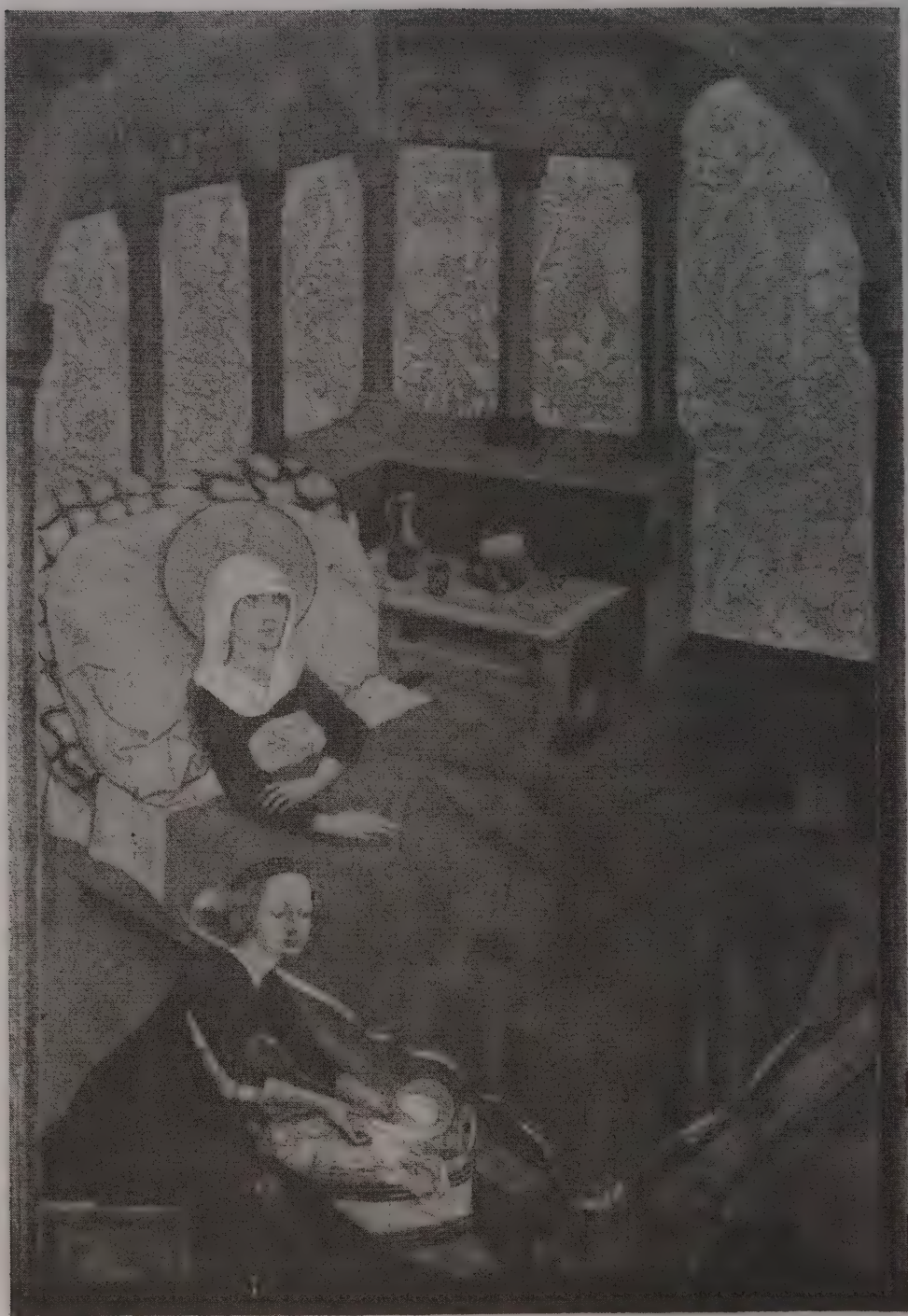
*Venice* : 1480-1560

Portrait of a man with a fair beard, and black cloak and cap.

*Painted on stone. Ht., 19 1/2 inches. W., 14 1/2 inches.*

*(Illustrated.)*





— 57 —

SCHOOL of AVIGNON

*Early 15th. century.*

The Birth of the Virgin.

St. Anne is propped up with large pillows, in a low bed with a crimson coverlet. A nurse is preparing to wash the newborn Child. On the other side of the bed, a table with a dish of fruit, glasses, a decanter, etc. Behind, a romanesque arcade, and a background of embossed gold.

*Panel. Ht., 43 inches. W., 29 inches.*

*(Illustrated.)*

RHENISH SCHOOL

*13th. century*

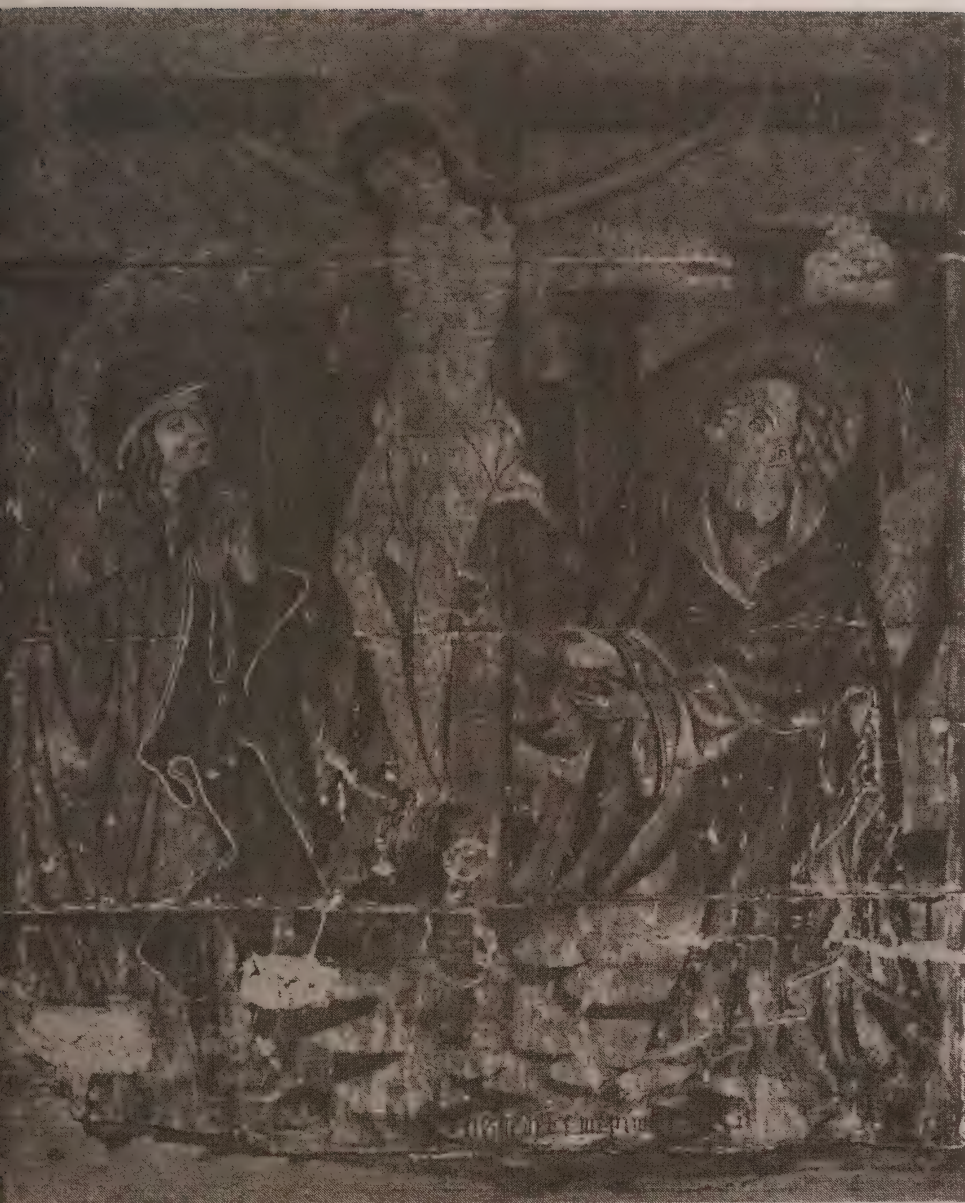
The Crucifixion.

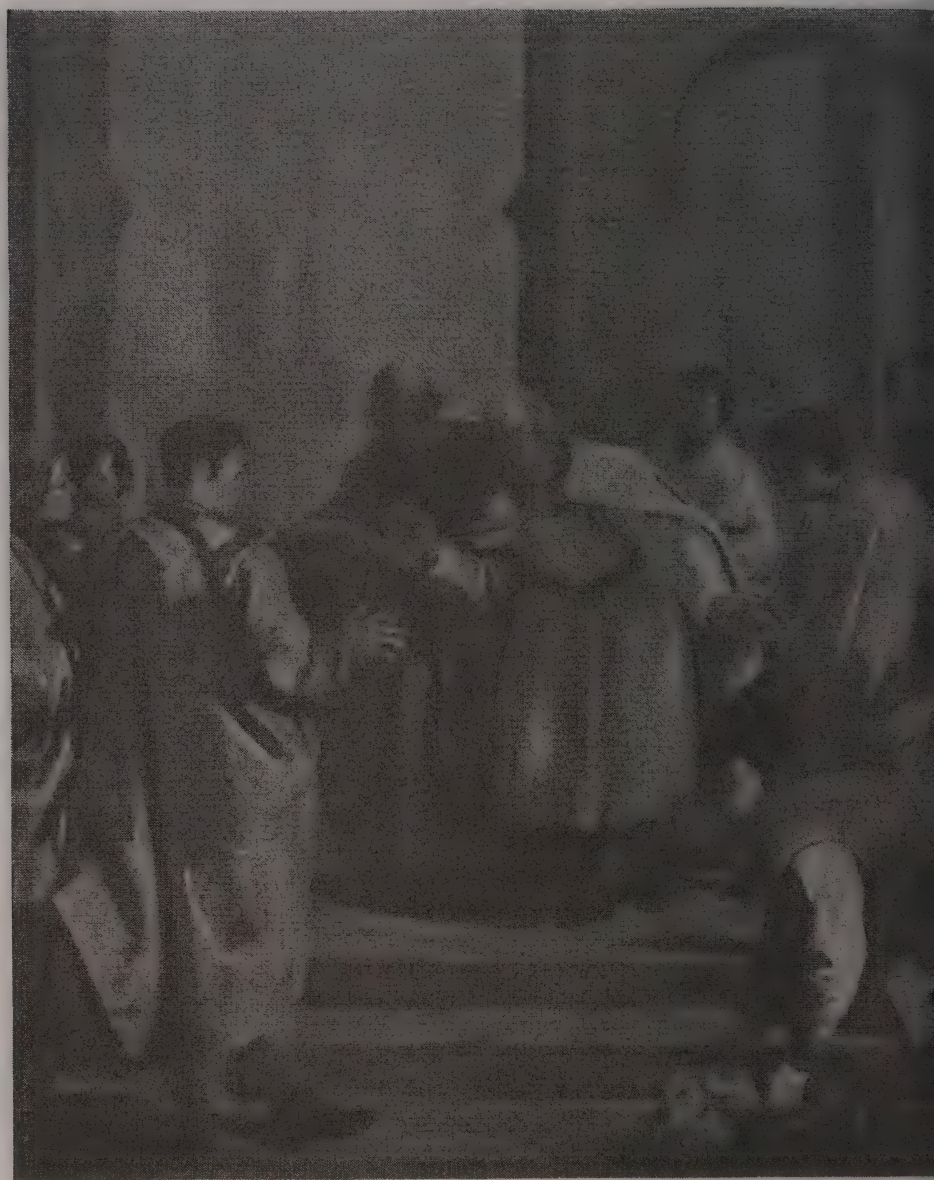
St. John and the Virgin at the foot of the Cross, in red and blue robes. In the background, the walls of a city.

Inscribed : Benedet. Mepinta. 1212.

*Panel. Ht., 34 3/4 inches. W., 27 1/4 inches.*

*(Illustrated.)*





— 59 —

? VELASQUEZ

*Seville* : 1599-1660

Biblical scene, before the porch of a church.

On the extreme left, a figure whose head is that of the celebrated Aesop (Prado, Madrid).

The master's unrivalled greys and pinks appear admirably in the costume and cloak of the principal figure, on the left of the picture. In the background, a head is broadly indicated in truly masterly style.

*Canvas. Ht., 50 inches. W., 39 1/2 inches.*

*From the collection of Marczell von Nemes, formerly in Buda-Pesth.*

*(Illustrated.)*

— 60 —

J.-W.-M. TURNER

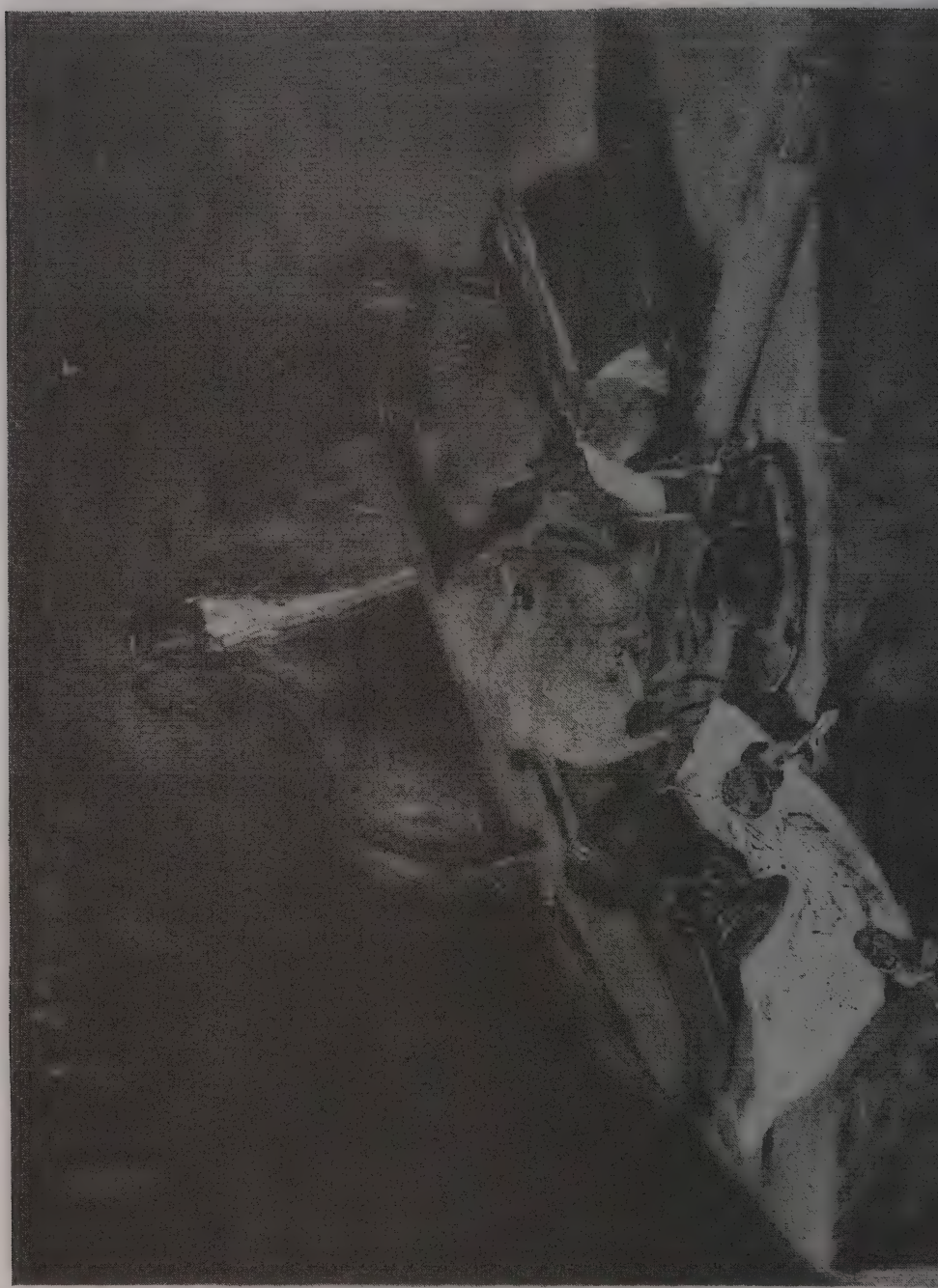
*London* : 1775-1851

A view of the Thames, during the burning of the Houses of Parliament

*Canvas. Ht., 17 1/2 inches. W., 23 1/2 inches.*

*(Illustrated.)*





— 61 —

David TENIERS

*Antwerp* : 1610-?

Still-life, with a violin, a parchment, a cane, a waterbottle, and other objects, on a table.

Signed (in the midst of the composition) with the monogram DT.

*Panel. Ht., 10 inches. W., 13 1/4 inches.*

*(Illustrated.)*

— 62 —

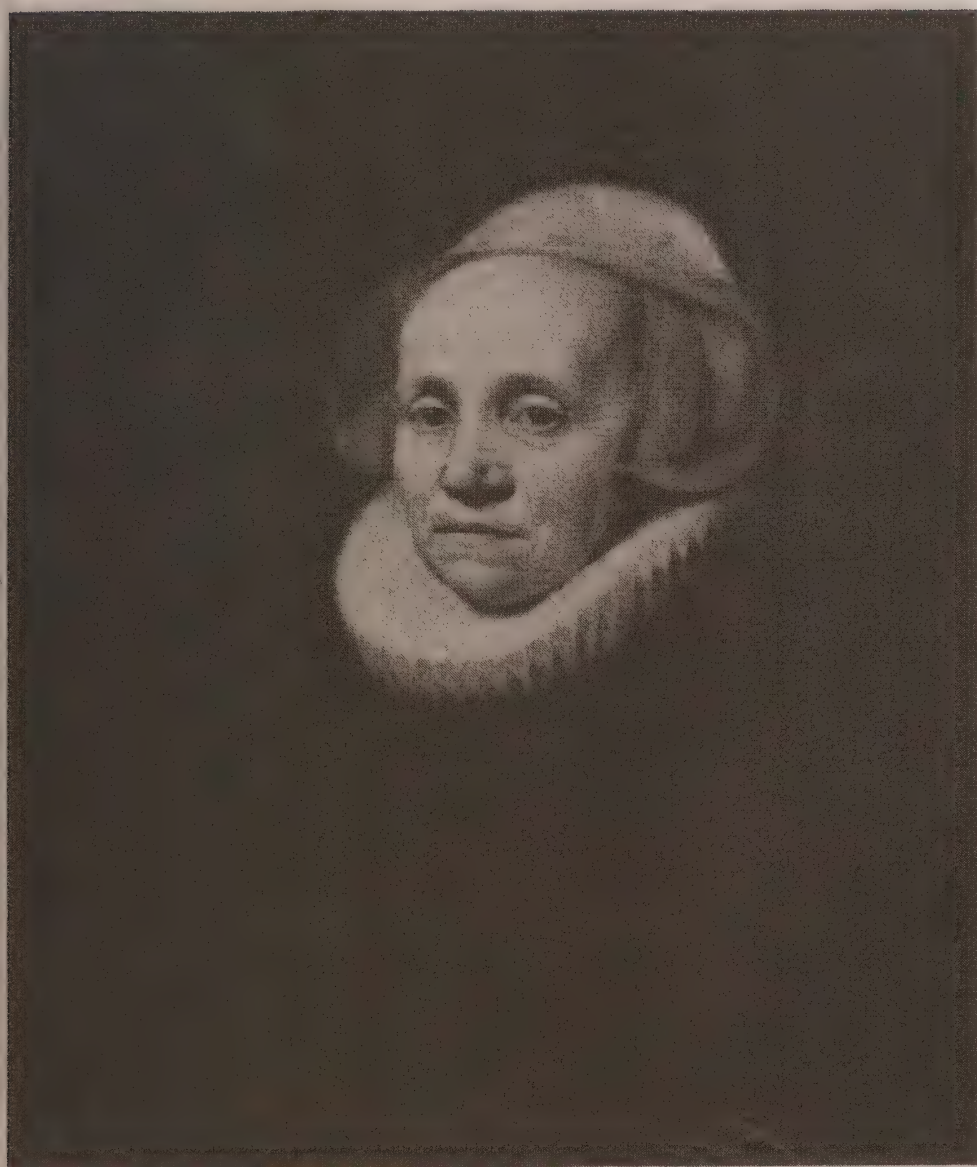
Th. de KEYSER

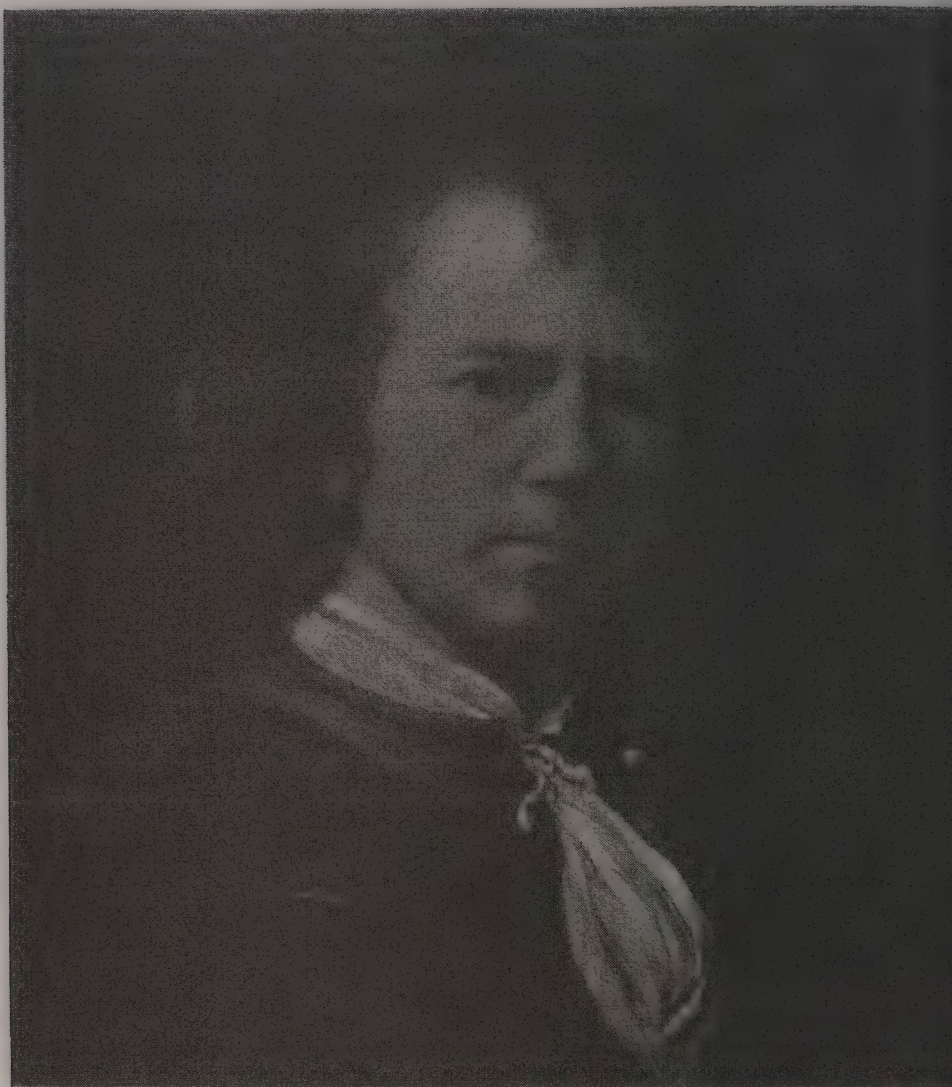
*Holland : 17th. century*

Portrait of an old lady, in a white cap and white ruffle.  
Inscribed " Anno 1638, aet. 57. "

*Panel. Ht., 23 3/4 inches. W., 19 1/4 inches*

*(Illustrated.)*





— 63 —

Karl FABRICIUS

*Delft* : 1624 (?) — 1654

Presumed portrait of the artist, holding a palette. A white scarf is knotted about his neck.

*Canvas. Ht., 16 3/4 inches. W., 14 3/4 inches.*

*(Illustrated.)*

— 64 —

Jan STEEN

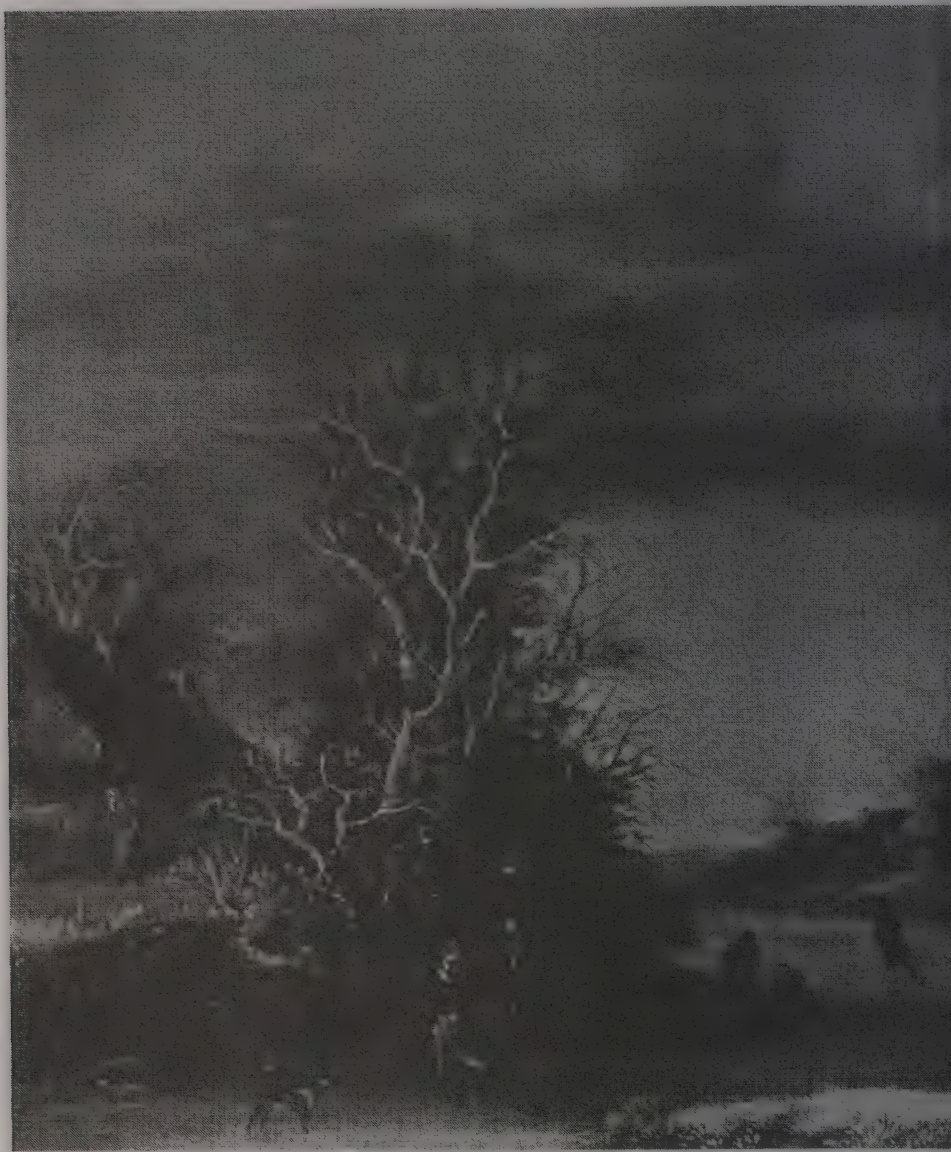
*Leyden* : 1626-1679

Portrait of a man wearing a red cap, seated at a table, smoking  
Signed " J. Steen " (the initials interlaced.)

*Panel. Ht., 24 1/2 inches. W., 17 1/2 inches*

*(Illustrated.)*





— 65 —

Jacob van RUISDAEL

*Haarlem : 1628-1682*

Winter landscape. Snow-covered trees, and a frozen pond on the right, with skaters.

Signed (bottom, left) " J. R. p. ".

*Panel. Ht., 10 3/4 inches. W., 9 inches.*

*(Illustrated.)*

— 66 —

Jean-Honoré FRAGONARD

*Grasse : 1732-1806*

A shepherdess, engraving with the point of an arrow her lover's name in the bark of a tree. A study for the picture known under the title of " Le chiffre d'amour ".

Gilt carved wood frame of Louis XVI period.

*Carton. Ht., 7 1/4 inches. W., 9 1/4 inches.*

— 67 —

CORNEILLE de LYON

*France, 16th. century*

Portrait of a handsome young nobleman, with short fair hair brushed back, and a slight fair beard. He wears a close-fitting black doublet with white ruffles at the neck and wrists.

*Panel. Ht., 13 inches. W., 11 inches.*

*(Illustrated.)*

— 68 —

FRENCH SCHOOL

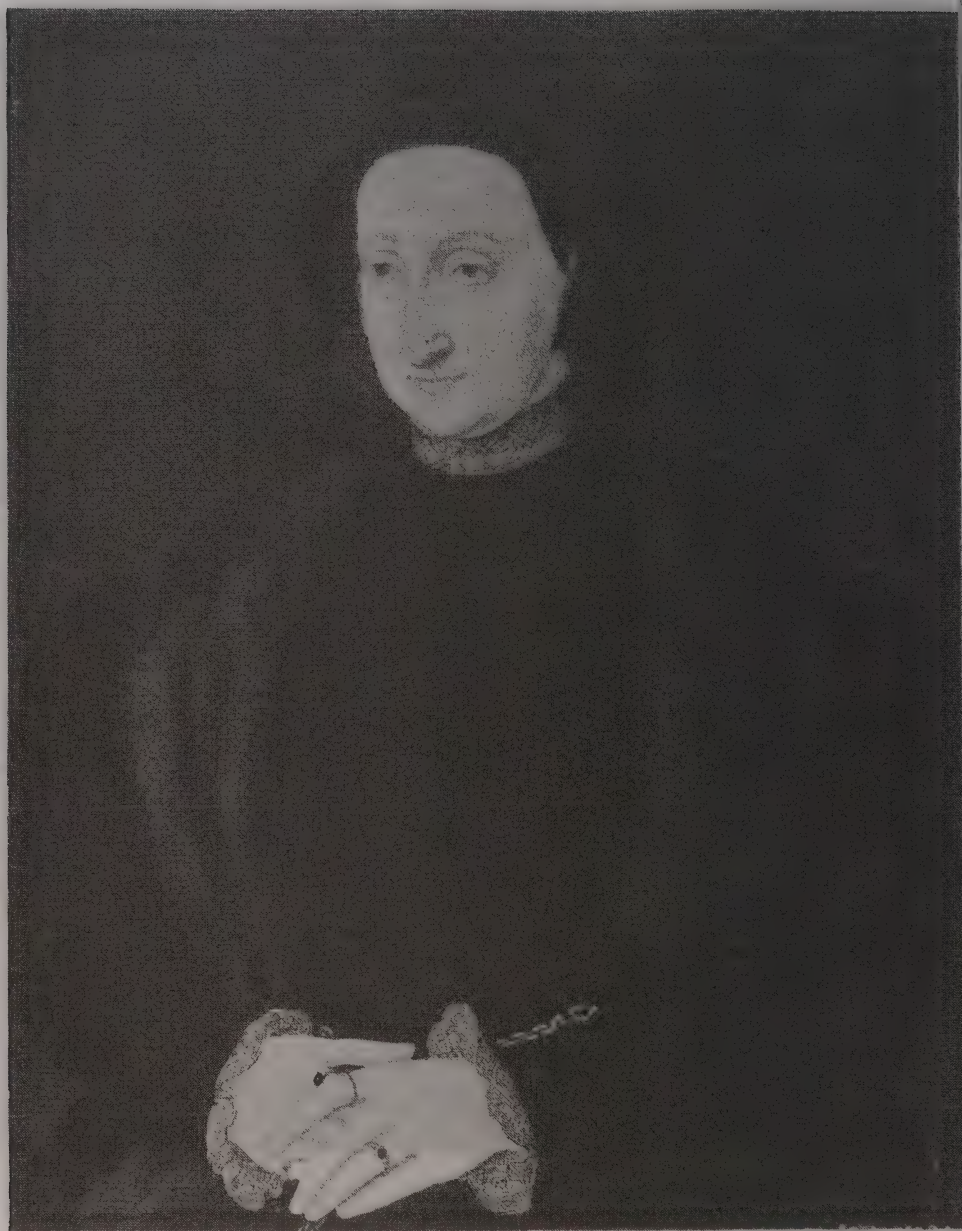
*16th. century*

Portrait of a lady, in black dress with lace collar and cuffs, and fur cloak.

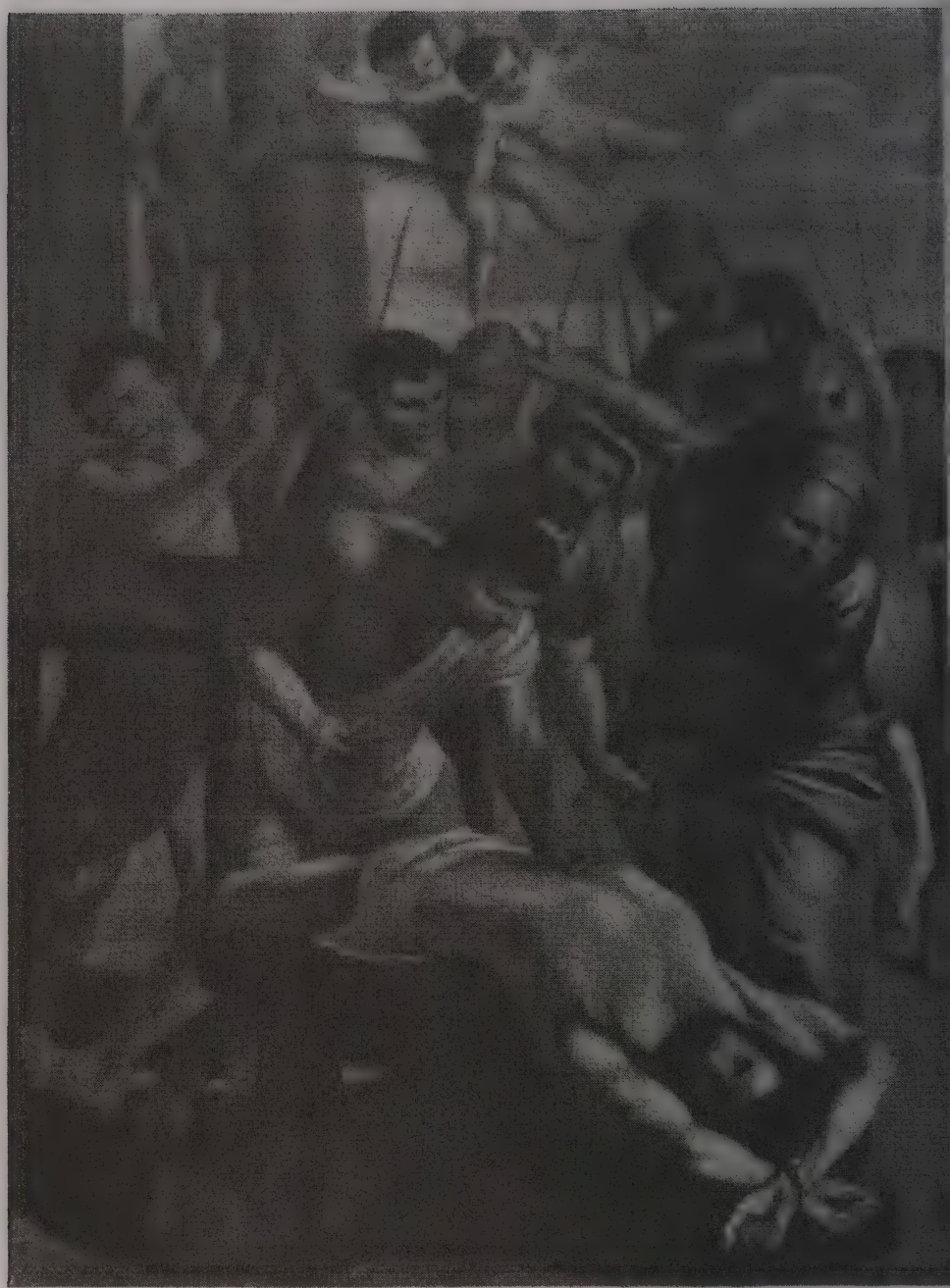
*Panel. Ht., 16 3/4 inches. W., 13 inches.*

*(Illustrated.)*









— 69 —

Nicolas POUSSIN

1594-1665

The Holy Family, with St. Anne and the Infant John, to whom Christ stretches out his arms. Background of architecture, with, a palm, and a landscape.

*Canvas. Ht., 25 inches. W., 21 inches.*

*(Illustrated.)*

— 70 —

Nicolas POUSSIN

Study for the picture of the *Martyrdom of St. Erasmus*, in the Vatican, Rome.

The composition is reversed, and there are numerous points of variance.

*Canvas. Ht., 43 1/4 inches. W., 32 1/2 inches.*

*From the collection of Cardinal Fesch.*

*(Illustrated.)*

Nicolas POUSSIN

Abraham sacrificing the sheep.

Numerous figures grouped in prayer about a high stone altar.

*Canvas. Ht., 39 1/2 inches. W., 50 inches*

*(Illustrated.)*





— 72 —

Bernard van ORLEY

*Brussels : 1471-1541*

Lucretia, forcing a dagger into her breast. Clad in a zephyrous white garment, she wears over her shoulders a heavy furred red gown, and on her head, a close-fitting head-dress sewn with pearls.

*Panel. Ht., 27 1/2 inches. W., 21 inches.*

*(Illustrated.)*

— 73 —

P.-P. RUBENS

1577-1649

The entombment of Christ. A very fine sketch. The master has portrayed himself, in the person of one of the saints carrying the holy body.

*Panel. Ht., 15 1/4 inches. W., 22 1/2 inches*

*Engraved by Widtouck.*

*Exhibited at the International Exposition at Tourcoing, 1906.*

*(Illustrated.)*

— 74 —

P.-P. RUBENS

*(School of)*

Abraham and Melchizedech.

A full composition, with many figures grouped before a massive archway.

*Panel. Ht., 24 1/2 inches. W., 31 inches*

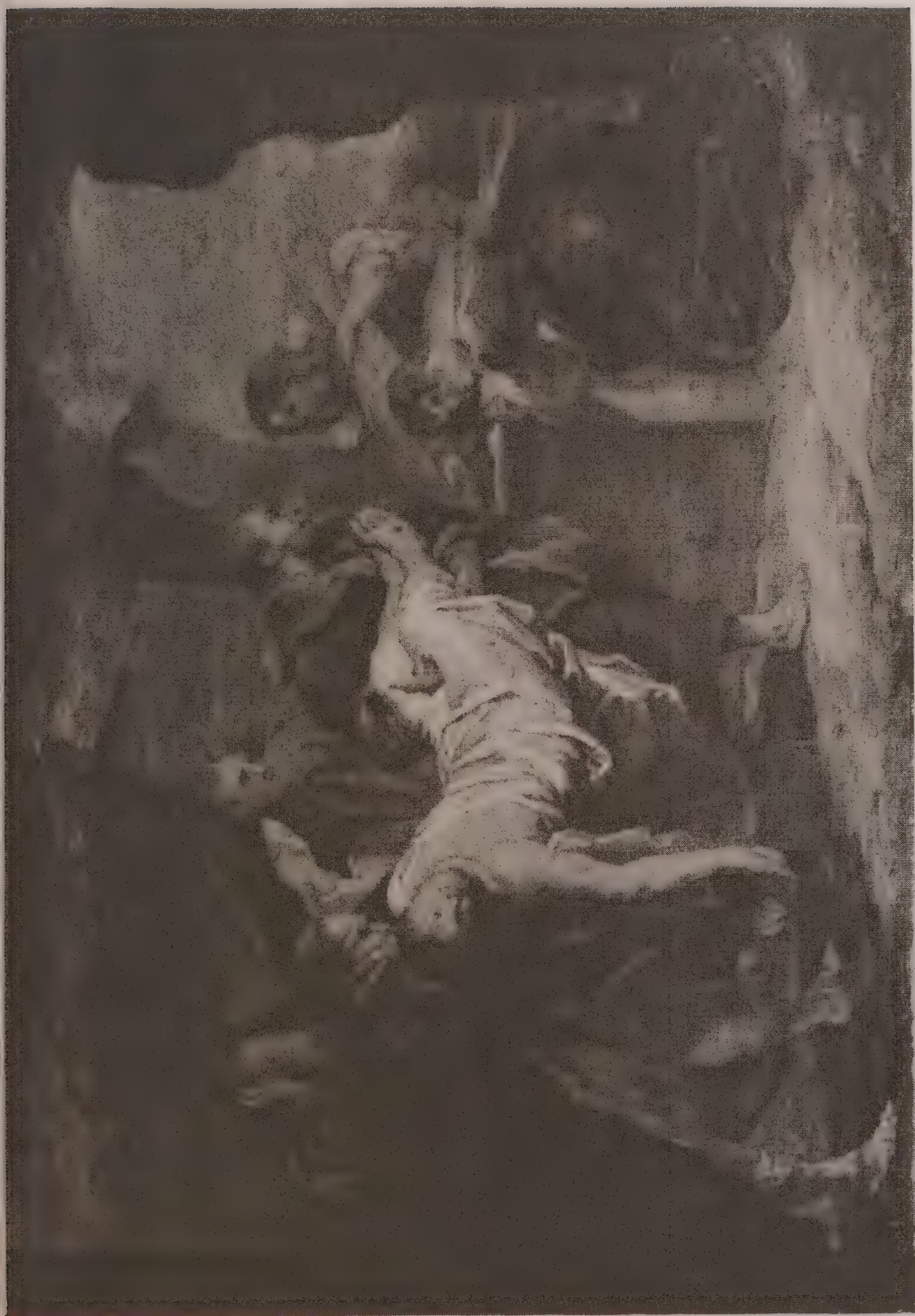
— 75 —

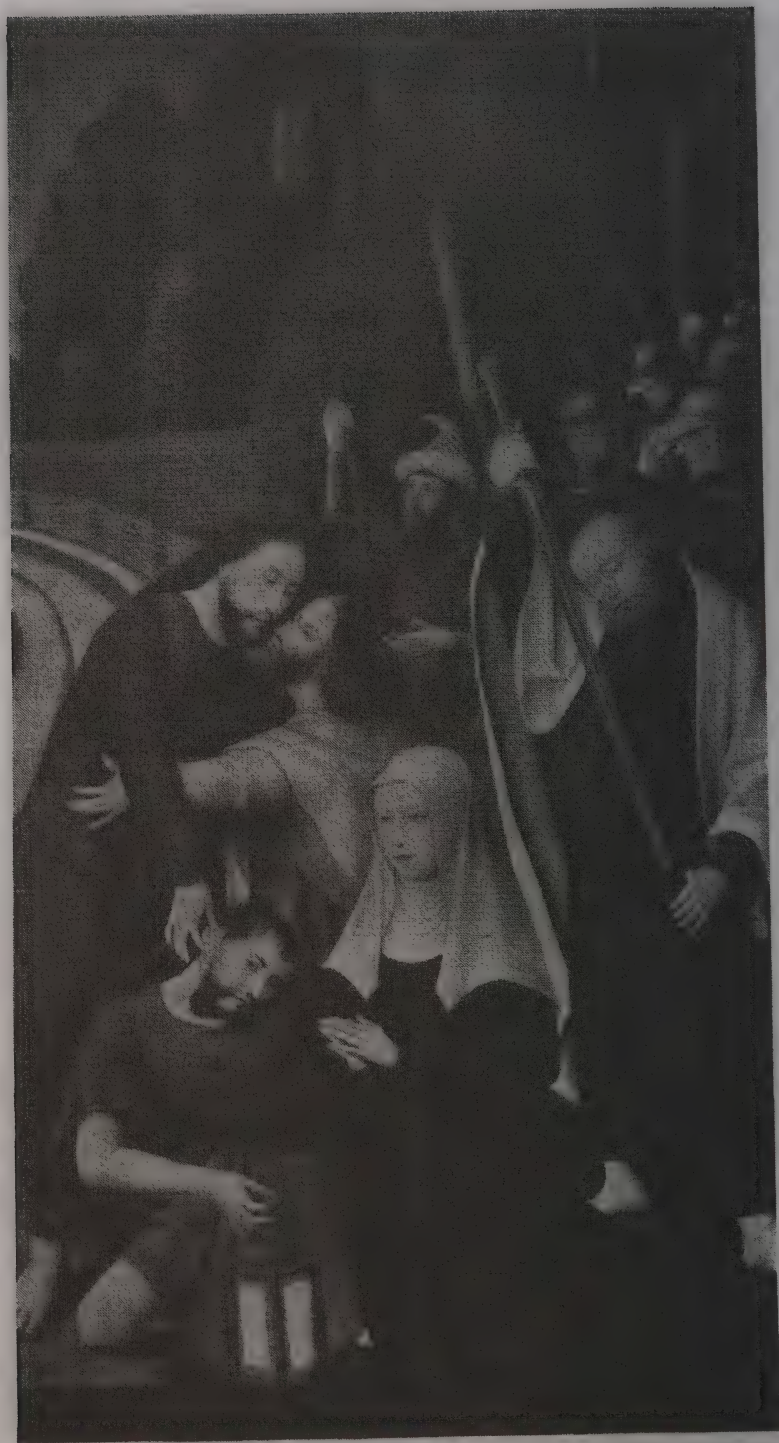
Franz SYNDERS

*Antwerp : 1579-1667*

A large still-life ; showing a lobster on a Delft dish, a roast fowl, fishes, bread, various utensils, etc.

*Panel. Ht., 25 1/2 inches. W., 40 1/2 inches*





— 76 —

Vincenzo FOPPA

*Milan : 1427 — after 1502*

The Virgin and Child ; on a background of drapery and architecture. The Child, in swaddling clothes, holds a bird in one hand, and blesses with the other.

*Transferred to canvas. Ht., 25 inches. W., 19 inches.*

— 77 —

TINTORETTO

*(attributed to)*

Sketch for a long frieze, representing a battle scene of naked figures, in inferno. Intended to be painted in fresco.

*Canvas. Ht., 9 1/2 inches. W., 50 inches.*

— 78 —

GERMAN SCHOOL

*15th. century*

Christ made prisoner.

A crowd, with halberds and torches. Christ, embraced by Judas, touches the ear of a man carrying a lantern, who stoops at his feet. On the right, St. Peter sheathes his sword.

*Panel. Ht., 49 inches. W., 25 1/2 inches.*

*(Illustrated.)*

PAINTINGS

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— 79 —

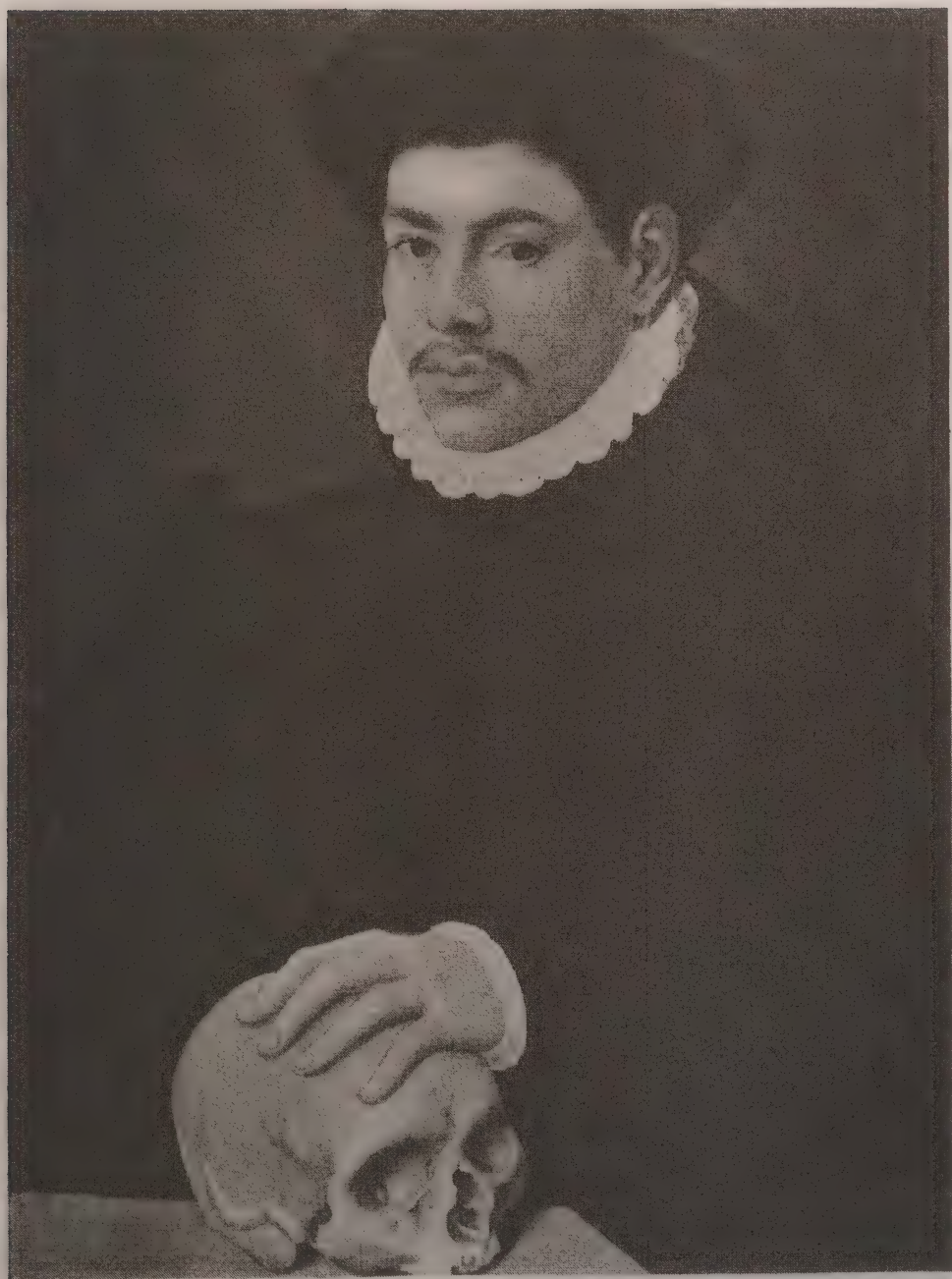
Antonio MORO (Sir Anthony Moor)

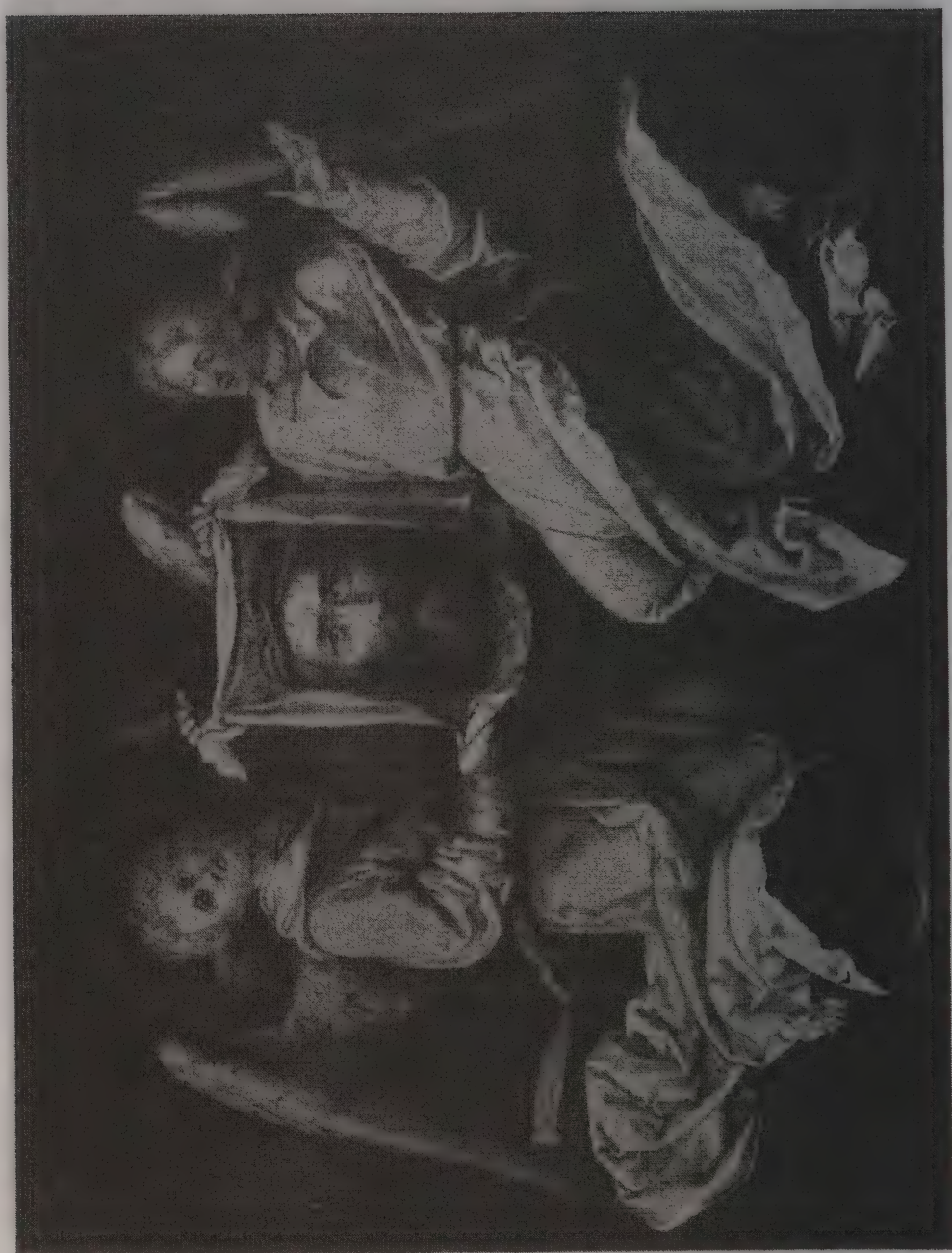
*Utrecht* : 1512-1581

Portrait of a young man dressed in black, his left hand resting on skull.

*Panel. Ht., 14 1/2 inches. W., 10 3/8 inches.*

*(Illustrated.)*





— 80 —

Albrecht DÜRER

*(attributed to)*

Nuremberg : 1471-1528

Two angels, supporting between them the miraculous veil.

*Painted on copper. Ht., 5 3/8 inches. W., 7 inches.*

*(Illustrated.)*

— 81 —

FRENCH SCHOOL

*16th. century*

A ball at the court of Henri III of France.

On the left are seated the musicians. The courtiers, in dresses of extreme magnificence, are scattered in pairs about the terrace. The King himself is seen in the background of the picture, on horseback, watching the festivities.

*Canvas. Ht., 28 1/4 inches. W., 52 inches.*

PAINTINGS

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— 82 —

François BOUCHER

*Paris : 1703-1770*

Overdoor ; allegory of Love and the Fine Arts.

*Canvas. Ht., 43 1/2 inches. W., 56 1/2 inches.*

Gilt carved wood frame, Louis XV period.

*(Illustrated.)*





— 83 —

## Jean-Honoré FRAGONARD

Portrait of a young woman, in a white dress and pink sash, standing in a garden, with an open book. At her feet is a rose-bush in flower. Her little dog stands on a chair beside her, whereon we read the signature of Fragonard.

*Canvas. Ht., 23 3/4 inches. W., 19 1/2 inches.*

*(Illustrated.)*

Jean-Honoré FRAGONARD

Woodland landscape, with figures.

Painted at the period when Fragonard was under the influence of the Dutch landscape painters. Signed (bottom, left) "Frago".

*Canvas. Ht., 25 5/8 inches. W., 21 1/4 inches.*

Gilt carved wood frame of the Louis XV period.

*From the Dollfus collection, Paris.*

*(Illustrated.)*





— 85 —

Pierre-Paul PRUD'HON

*French* : 1758-1823

The rape of Psyche.

A study for the picture in the Louvre.

*Panel. Ht., 17 3/4 inches. W., 14 1/2 inches.*

*Exhibited at the Centenary Exhibition of French Art, St. Petersburg, 1912. (No. 495.)*

*(Illustrated.)*

— 86 —

Jean-Baptiste-Marie PIERRE

*Paris* : 1715-1789

A contemporary replica, by a celebrated pupil of François Boucher, of the "Diana Bathing", now in the Louvre.

*Canvas. Ht., 25 inches. W., 31 1/2 inches.*

Gilt carved wood frame, Louis XV period.

— 87 —

Théodore ROMBOUTS

*Antwerp* : 1597-1637

Landscape, with trees and a farm-house, beside a river. Signed  
(bottom, right) T. R., with an illegible date.

*Panel. Ht., 19 inches. W., 25 inches.*

— 88 —

J. van CRAESBEECK

*Brussels* : 1608-1668 (?)

The pedicure.

The patient is an old man, his hands clasped about his knees, eying the ceiling with a grim expression.

*Panel. Ht., 20 1/4 inches. W., 25 1/4 inches.*

— 89 —

P.-P. RUBENS

Sketch for the portrait of the Archduke Albert. (Painted on paper, backed with canvas.) Old gilt carved wood frame.

*Ht.*, 9 1/4 inches. *W.*, 6 3/4 inches.

— 90 —

PONTORMO

*Florence* : 1494-1556

The Virgin and Child : with two saints.  
The Virgin holds an open book before the Infant Christ, whose face is upturned with a radiant expression.

*Panel.* *Ht.*, 34 1/2 inches. *W.*, 26 1/2 inches.

— 91 —

PARMEGIANO

*Parma : 1503-1540*

The Virgin and Child, with two saints.

A fine composition. The Child, nude, is seated on the Madonna's lap; her head is turned over her left shoulder, towards a female figure. The infant John the Baptist stands close behind her on the left.

*Panel, Ht., 22 inches. W., 17 1/4 inches.*

*(Illustrated.)*

— 92 —

José MARTINEZ

*Spain : 17th. century*

Old lady, in white bonnet and fur-lined cloak, warming her hands before a hand-warmer on her lap.

*Canvas. Ht., 28 inches. W., 23 inches.*

*(Two paintings by the same artist are in the Spanish room of the National Gallery, London.)*





— 93 —

Bartolomé-Esteban MURILLO

*Seville : 1618-1682*

St. Francis.

The saint's left hand rests on a skull ; his eyes are fixed on a crucifix.

*Canvas. Ht., 35 1/2 inches. W., 32 1/2 inches.*

*Bears (on the back) the mark of the collection of Louis-Philippe, King of the French.*

— 94 —

VENETIAN SCHOOL

*16th. century*

St. John the Baptist preaching.

He stands on a rock, before a great tree, with a numerous company reclining at his feet. The sky is filled with cherubs. Background of hills, and a city.

*Canvas. Ht., 34 1/2 inches. W., 45 1/2 inches.*

— 95 —

VENETIAN SCHOOL

*16th. century*

Christ on the Cross, between two thieves. Numerous figures of saints, soldiers, and horses. A beautiful composition full of colour, drawn in masterly style.

Painting under glass (*verre églomisé*).

*Ht., 5 1/2 inches. W., 7 1/2 inches.*

===== LIST OF ARTISTS REPRESENTED =====  
AND THEIR WORKS.

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| Peasant pouring wine ( <i>Drawing</i> )       | I                   |
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| Rustic wedding                                | 50                  |
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